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John C. Freund

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HAMMERSTEIN AGAIN THREATENS TO QUIT

Confesses Failure of His London
Opera and May Return
to New York

LONDON, May 27.—Oscar Hammerstein practically confesses the failure of his operatic enterprise in London in an interview published to-day in the *Pall Mall Gazette*, and intimates that he will withdraw from the field at the end of his Summer season, probably to return to New York. Questioned as to the rumor that he intended producing Wagner's "Ring" in English next Fall, Mr. Hammerstein said:

"If I do produce it I would only do so in English, but I have no plans for the future yet. I may leave it to my successor to produce opera in English. Yes, to my successor, because it is very problematical if I shall continue here after the present season, which ends in six weeks.

"My experience is that grand opera here is only possible at theater prices. Then it must be, first, partly in English and gradually all English, and to do that without any aid or subvention from others takes more than one man. It can be accomplished without aid at theater prices, provided that some one is more ingenious than I am in obtaining artists and all adjuncts necessary for conducting grand opera at prices that would meet the reduced income.

"To allow this great building, which cost \$1,125,000 and an additional \$200,000 for scenery and costumes, to lie without income and to place all that upon the altar of art, science and music, would take a man more financially equipped than I. Besides I am not an Englishman or a Londoner, and in anything I do I am looked upon, I feel, only as a butter-in. I have not been solicited by the English nation to come here and render my valuable or useless services, and, therefore, anything I do can only be regarded as a business undertaking—that I have come here to make money, just as if I were in the shoe business or dealt in soap or lead pencils or collar buttons; a fine comparison, but there it is. Whatever ardor I have for my profession is somewhat quenched by that feeling.

"There are not sufficient opera-goers of such means as to make an institution like the London Opera House self-sustaining, and for the great middle class the prices are too high. To establish grand opera in England and to make it a national achievement, which it ought to be, requires great philanthropists, and, really, they should come together and form an association for the promotion of English grand opera.

"If I want to go back to New York I have been offered \$1,000,000 for a season. Of course, I have signed an agreement with the Metropolitan Opera Company not to give opera in New York, Chicago, Philadelphia or Boston, but that agreement can be canceled by my paying \$200,000.

"It is a question with me whether to abandon London and go back to New York, and at the present moment I have not given sufficient consideration to it to decide. The question of an Autumn season here is very doubtful—in fact, it seems very much as if my career in London will end at the conclusion of the Summer."

To Choose Damrosch's Successor

The question of choosing a successor to Frank Damrosch as the conductor of the Oratorio Society of New York will be decided at the meeting of the Board of Directors at the Hotel Plaza next Monday evening, according to a statement made this week by William Burnet Tuthill, secretary of the society. On this occasion the committee on recommendations will present for consideration a list of the available candidates for the position, from which a choice will be made by the Board.



CLARENCE WHITEHILL

Distinguished American Baritone Who, After Winning Operatic Triumphs in Europe and His Own Country, Has Established Himself in High Favor as a Concert Artist

TO RETAIN PUCCINI OPERAS

Report That Metropolitan and Ricordis
Have Agreed on Terms

PARIS, May 26.—It is reported that difficulties between the Ricordis, publishers of the Puccini operas, and the management of the Metropolitan Opera House, have been settled and that the Puccini works will be heard again next season at the New York institution. It is possible that "Manon Lescaut" will be sung there in addition to "Tosca," "The Girl of the Golden West," "Bohème" and "Butterfly."

Puccini is now in Paris and states that he has already begun work on his new Spanish opera, "Anima Allegra," to the libretto by Quintero. This work will be in a light vein, and Puccini says he does not yet know what the theme of his next serious opera will be. He has been considering Gerhardt Hauptmann's dream play, "Hannele."

Society to Aid Needy Musicians Elects
Officers

BOSTON, May 27.—The annual meeting of the Oliver Ditson Society for the Relief of Needy Musicians was held at the residence of the late Oliver Ditson, No. 233 Commonwealth avenue, this city, last Friday evening. The following officers were elected: President, Arthur Foote; trustees,

Parker Browne, G. W. Chadwick, Charles H. Ditson; clerk and treasurer, Charles F. Smith; assistant clerk, Arthur R. Smith. An unusual number of cases of destitution have been attended to during the last year. Applications for aid may be made to any of the above named officers.

CHICAGO SINGERS VICTORS

Paulist Choristers Capture High Honors
in Paris Musical Contest

PARIS, May 28.—An American victory was recorded to-day in the great Paris international musical festival. The Paulist Choristers of Chicago were awarded first prize in the "Division d'Honneur" in the choral competition at the Théâtre du Châtelet. In addition to the highest diploma of distinction, the American choristers were presented with a magnificent Sevres vase and a commemorative medal. Their unaccompanied singing was easily the sensation of the day. From Paris the choir will go to Rome to sing at the Vatican.

The festival ended to-day with the competition for school choirs and the international choir contest. In the former 800 English boys and girls, who have been idolized by the Paris public during their stay here, figured prominently. The Leeds and Sheffield choirs were among the celebrated organizations in the latter competition.

BERLIN ROYAL OPERA BITTERLY ARRAIGNED

Prussian Lawmaker Condemns
Kaiser's Despotic Intendant
for Muck's Resignation

European Bureau of Musical America,
Berlin, Goltzstrasse 24,
May 7, 1912.

THE subordination of the position of conductor of the Berlin Royal Opera was the subject of a spirited debate yesterday in the Prussian House of Representatives (*Abgeordnetenhaus*), and the arbitrary attitude of the censor, Count von Huelsen-Haeseler, received scathing condemnation at the hands of Representative Kopsch, of the Progressive People's Party. Herr Kopsch exposed the causes of Dr. Muck's resignation as conductor of the Berlin Royal Opera, a resignation which has been commented upon in the widest circles, both European and American. The management of the royal theaters has sought to interpret the affair to suit its own convenience through its faithful organ (the *Lokal-Anzeiger*) and for the purpose of drawing public attention from the policies of the censor. It is plainly intimated in this paper that "American gold" induced Dr. Muck to leave his Berlin post, but in his speech before the House of Representatives, Mr. Kopsch termed this assertion "an unworthy insinuation." His refutation was approved by stormy applause among the representatives. Mr. Kopsch said:

"The imputation that Dr. Muck is leaving his distinguished position in Berlin because of an offer of a few thousand marks more is shattered on the rock-bound character of a musician who has fought so honorably, so unselfishly for his artistic aims.

"Such an interpretation of Dr. Muck's departure is a convenient shield for the censor of the Berlin Royal Opera. The truth itself comes home to that gentleman, Count von Huelsen, and his associates.

"The despotic authority of Prussian militarism, which extends even to the temples of the muses, cannot be borne forever by the greatest artists of to-day. There was a time when a great composer was content to be looked upon as a sort of house-servant at the court of a reigning prince. He composed symphonies 'to order,' wore a uniform upon request, and did just as 'his highness' desired, without demur. But the times have changed, Count von Huelsen! An artist of international reputation is unable to imagine himself in the seventeenth century. Slavish submission to his highness's will, year in and year out, has become an obsolete number in his repertoire. The opera conductor who has no voice in the selection of works to be performed, nor of the singers who appear in the various rôles, who, in short, is deprived of liberty, is apt to emigrate. Why should this cause astonishment? Freedom is the alpha and omega of the artistic nature. Dr. Muck merely followed the example of his intimate colleagues, Richard Strauss, and Felix von Weingartner. A musician of international celebrity cannot be expected to swallow the dictates of a royal puppet eternally.

"The opera is not an armory," Representative Kopsch continued, "and during intercourse with soloists, conductors and orchestra should not be carried on in the manner of a surly captain-at-arms. Count von Huelsen attains bureaucratic domination at the cost of artistic merit."

These conditions constituted, according to Kopsch, the reasons for Dr. Muck's retirement from a position to which he had devoted his best energies for more than twenty years. His departure is regarded as a heavy loss not only to Berlin but to the German Empire, and the attitude of the House of Representatives is ample proof

[Continued on next page]

COVENT GARDEN NOT UNPROGRESSIVE

Comparisons Between Famous London Institution and the Metropolitan Drawn by Tenor Who Has Sung at Both Places—English Audiences Less Restrained than Ours—Loyalty to Their Favorites

THE average American opera-goer has a habit of thinking of Covent Garden as an operatic stronghold reared on a bed-rock foundation of the most uncompromising conservatism, as an institution implacable, inimical to new artistic ideas and ideals. Much in the past and perhaps some things in the present may have offered reasonable excuse for the entertainment of such views, but taken as a whole London's venerable opera house is not as dismally unprogressive as it is often made out to be.

Concerning this phase of its character and several other aspects of its workings information was furnished MUSICAL AMERICA recently by Walter Hyde, the English tenor, and a member of the Covent Garden Company, who was heard at the Metropolitan a few years ago and who is at present singing the title rôle in the revival of "Robin Hood" at the New Amsterdam Theater.

"My experience at the Metropolitan," said Mr. Hyde, "was limited to a single



Walter Hyde, the English Tenor, Formerly of Covent Garden, and Now Singing in Comic Opera in New York—The Picture Shows Him with His Daughter

appearance in New York and a few more on the road tour, so I cannot speak of it with a sense of absolute authority. But I witnessed a number of performances and in many respects I think it possible to say that the comparison is not altogether detrimental to Covent Garden. The operas are splendidly mounted over here, but in respect to production they are about as well done in London. The singers here are, in many instances, the same one hears in the English house. The orchestra, while admirably trained here, impressed me as playing without supreme enthusiasm. The men played with great finish and beautiful shading, but I felt, somehow, that the most subtle effects were the result of calculated preparation and not the outcome of deep emotion and enthusiasm.

"The audiences here are moved by a spirit of enthusiasm different from what one finds in England, where they tell you with all their hearts that they like you, if they really do. There is no dignified attitude of restraint. I have observed this latter attitude not only at the Metropolitan but also in the present performances of 'Robin Hood.' It takes the English public some time to decide whether or not to take an artist to its heart. But when it does it keeps him there. It is a notable fact that a singer is welcomed in England even after

years have impaired his powers and when other countries have had enough of him he will still be just as delightedly acclaimed by British audiences. For they have come to love the artist and even a diminution of brilliance has no power to alter the quality of this well established affection.

Not Eager for Novelties

"The repertoire of Covent Garden is much the same in character and in extensiveness as is that of the Metropolitan. About four novelties are produced during the season. It is true, indeed, that the audiences at Covent Garden are not any too eager to rush to the performances of novelties. When Humperdinck's 'Königskinder' was given there for the first time the house was by no means full. Neither was it so for the following two performances. Only later, when people began to understand that the new opera was something distinctly worth while, did the place start to fill up. On the other hand, the very old operas such as 'Norma,' 'Sonnambula,' 'Lucia,' are no longer in favor. The public will, it is true, go to hear 'Lucia' on condition that Tetrazzini is in it. But then the attraction is Tetrazzini, not 'Lucia.'

"Four years ago Dr. Hans Richter undertook the experiment of giving the 'Ring' in English. He did it in the Fall, outside of the regular season. At first, of course, he encountered discouragement of many kinds. He was told that people did not want to have the operas which they had been accustomed to hearing in another language given in their own and that the singers would not be equal to the task. But Dr. Richter had his own ideas on the subject, held his peace and went to work. The singers were not highly experienced, but Dr. Richter assumed that the vastness, the strangeness and the grandeur of the 'Ring' would suffice to inspire them. This proved to be exactly what happened and the performances created a stir. In addition to the 'Ring,' 'Meistersinger' was also given in English.

"The success of the undertaking should have resulted eventually in the establishment of opera in English on a very much firmer footing. But the syndicate controlling Covent Garden made the absurd mistake of selecting for an English rendering 'Faust,' which every one had already heard innumerable times. 'Butterfly' was also given in a translated version. But the English people were thoroughly familiar with that opera in its Italian form by this time and as 'Butterfly' is not the 'Ring' the experiment went for nothing. The Covent Garden syndicate had simply allowed a splendid chance for opera in English to slip through its fingers through its own carelessness.

The Covent Garden Syndicate

"This Covent Garden syndicate, which corresponds to the board of directors at the Metropolitan, consists of six or seven influential men, all of whom have real musical understanding, without necessarily being executive musicians. It is they who decide among other things what novelties shall be presented during the season. Then there is a general manager, as at the Metropolitan, but he is not a foreigner, as is the case here. His name is Higgins.

"The season at Covent Garden is through May, June and July. During the Winter the house is used for masked balls, or perhaps for dramatic performances. This year Martin Harvey played 'Edipus Rex' there. Not very long ago Thomas Beecham gave his operatic performances there in the Fall.

"There are nightly performances at Covent Garden, but no matinées, as here. Wagner operas are given almost invariably without cuts, but they always begin early and there are long intermissions between the acts. They are further dignified by being termed 'festival performances.' The prices in Covent Garden are perhaps a little less than here and there is no standing room. Furthermore, the only seats in the house that are reserved are a part of the orchestra, or 'stalls,' as we call them."

H. F. P.

Opera by British Peer to Be Sung June 7

LONDON, May 25.—The premiere of the English grand opera, "Children of Don," by Lord Howard de Walden, music by Josef Holbrooke, will take place at the London Opera House on June 7. Besides the usual array of instruments, the orchestra will require six saxophones, two bass flutes, three gongs and other unusual instruments. The staging of the production

will tax the Hammerstein resources severely. A pack of wolf-dogs is called for, among other things.

Hammerstein Engages Former Vaudeville Dancer

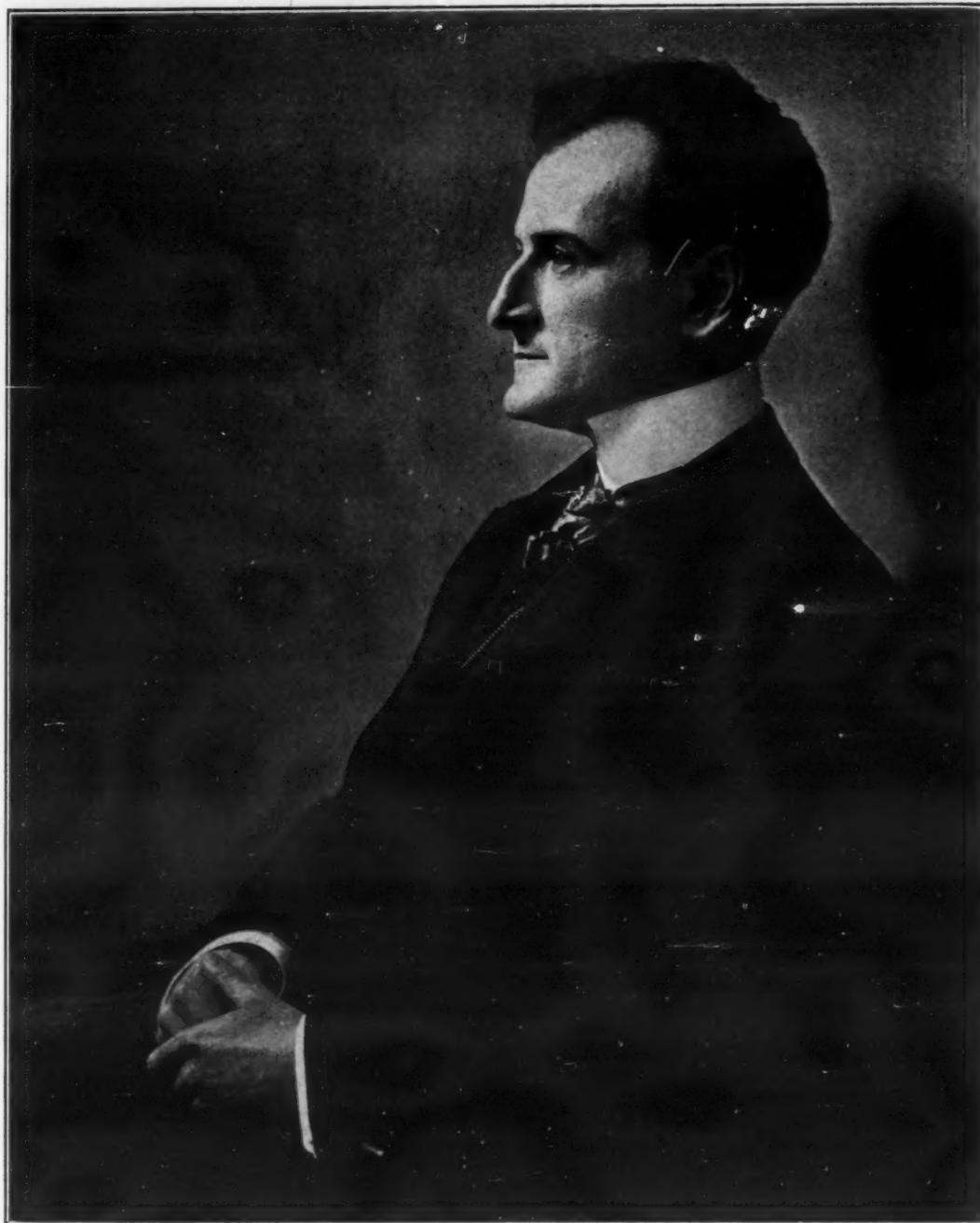
LONDON, May 23.—Vinnie Daly, who danced in the vaudeville houses of America as a child, but who has been studying for grand opera in Italy the last two years, has been engaged by Oscar Hammerstein for the part of *Serpolette* in his revival of "The Bells of Corneville." Miss Daly is said to have a coloratura soprano voice of great beauty. Hammerstein's production of the "Bells of Corneville" will be the ten thousandth performance of the work. It is reported that, since Felice Lyne's altercation with Mr. Hammerstein, New York vaudeville managers have offered her \$1,000

BERLIN ROYAL OPERA BITTERLY ARRAIGNED

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of the deep regret his resignation has caused among his countrymen.

On October 1 Muck will assume the duties of his new post at the head of the Boston Symphony Orchestra, which he considers the most splendid and most artistically composed orchestra in the world. Dr. Muck is fifty-two years of age and was born in the university town of Würzburg in Bavaria. He was graduated from the Würzburg High School (Gymnasium) at the age of sixteen, and for a long time had



Dr. Carl Muck, Whose Resignation from the Berlin Royal Opera to Become Conductor of the Boston Symphony Occasioned a Sensational Legislative Attack Upon the Opera Management

a week for twenty weeks if she will appear in that country, and as the little singer refuses to sing in concerts as her manager wishes there may be a law suit over her services.

Ernesto Consolo Off for Summer Home

Ernesto Consolo, the Italian pianist, has finished a busy season teaching at the Institute of Musical Art, New York, and appearing in concerts and recitals. Notable among his engagements have been those with the New York Symphony Orchestra and the series of sonata recitals with Kathleen Parlow. He was also soloist with the Kneisel Quartet and the Barrère Ensemble a number of times. Mr. Consolo sails for his Summer home at Lugano, Switzerland, on June 1.

Farewell Dinner to Ernest Hutcheson

BALTIMORE, May 27.—Ernest Hutcheson, the eminent pianist, was given a farewell dinner by his fellow members of the Flórestan Club, at which Harold Randolph, president of the club, presided. Mr. Randolph bestowed upon Mr. Hutcheson a glowing tribute. Speeches were also made by Frederick H. Gottlieb, Lucien C. Odenthal, Emmanuel Wad, Edwin L. Trionbull and Mr. Teschner.

W. J. R.

Victor Harris to Rest Abroad

Victor Harris, the New York vocal teacher and conductor of the St. Cecilia Club, sailed on Thursday on the *La France* for a long, well-earned holiday abroad. Mr. Harris has just completed the heaviest season's work that he has had in all his years of musical activity. He will return to this country and his work late in September.

the distinction of being the youngest university student in Germany. He appeared at that tender age as concert pianist at the famous Gewandhaus concerts in Leipzig, to the wonderment of the musical world. At twenty years of age he had won the doctor's degree. His first engagements were in Graz and Prague. Some time later he came to Berlin with Angelo Neuman and conducted the premiere of Mascagni's "Cavalleria Rusticana," after which he was engaged at the Royal Opera, finally receiving the imposing title of Generalmusikdirector. Dr. Muck had neither "influence" nor "connections" to open the way to the commanding position he now enjoys.

His engagement as conductor of the Boston Symphony Orchestra is the best proof of his popularity in the United States. Dr. Muck will have no military despotism to contend with there, and his friends in the German capital are congratulating him upon his escape from the bonds of Prussian dictatorship into the land of personal freedom.

H. EIKENBERRY.

Urge Government to Retain Muck in Berlin

BERLIN, May 23.—In the Prussian House of Lords to-day Professor Waldeyer, president of the Academy of Sciences, urged the government to do its utmost to retain the services of Dr. Carl Muck for Berlin. In the Chamber of Deputies the same request was preferred and the loss to the country emphasized of allowing Dr. Muck to give up the Berlin Royal Opera conductorship in favor of that of the Boston Symphony Orchestra.

Julia Culp, the noted German *lieder* singer, will begin her first American tour next January.

COURSE OF A MELODY FROM A COMPOSER'S MIND TO THE MUSIC ON YOUR PIANO

Various Steps in the Production of Sheet Music—One Publishing House Employs 350 Hands to Help a Song Through Its Course—Experts Required for Engraving of Plates

If a piece of sheet music could talk, what a story it might tell of its history from the time when the music was created by the composer to the moment when it rests upon your piano as a finished product. Easy-going Americans are prone to take things for granted, and our music-lovers do not stop to consider the labor involved in the production of the latest addition to their musical library, or the number of hands through which the music goes until it reaches the consumer.

Some idea of the magnitude of the business of publishing the better class of music may be gained from the fact that one leading American representative of this industry maintains a stock of its own publications which, if the copies were placed one on top of another, would form a monument as high as the skyscraper in which the music is stored.

Well-established publishing houses like the Oliver Ditson Company and Arthur P. Schmidt, of Boston, and G. Schirmer, of New York, have facilities for the production of music such as would astound the unthinking concert-goer who brings home some new composition which has pleased his fancy.

To learn the history of a piece of sheet music it will be necessary to follow the various processes of its making from the time when it leaves the composer's brain. Let us suppose that our composer has written a song which we may call "Night and Dawn." His next step will be to submit the composition to one of the publishing houses. There the song will be referred to one of the manuscript readers. Each publisher has at his command the services of some of America's leading musicians, whose judgment of the value of a composition determines its acceptance for publication.

Let us suppose, for instance, that the composer has submitted "Night



Showing the Detail of Engraving Notes on a Metal Plate—After Corrections Are Made These Impressions Are Transferred to a Stone, from Which the Printing Is Done

were but few members of their trade in this country until they began training American boys as their apprentices.

When the engraver has finished the three or four plates which go to make up our song each plate is rubbed with solid ink

are not apparent to the eye of the ordinary observer. The workmen in this department have a specially trained vision which enables them to locate these imperfections. Such attention to detail is necessary in turning out high class sheet music.

We are now ready to start the presses on the edition of "Night and Dawn." If the song has been transferred to stone the music will be printed on one of the old "flat bed" presses, but if a zinc plate has been used the edition will probably be run off on one of the rotary presses. The largest of these presses turns out 240,000 pages of sheet music per day.

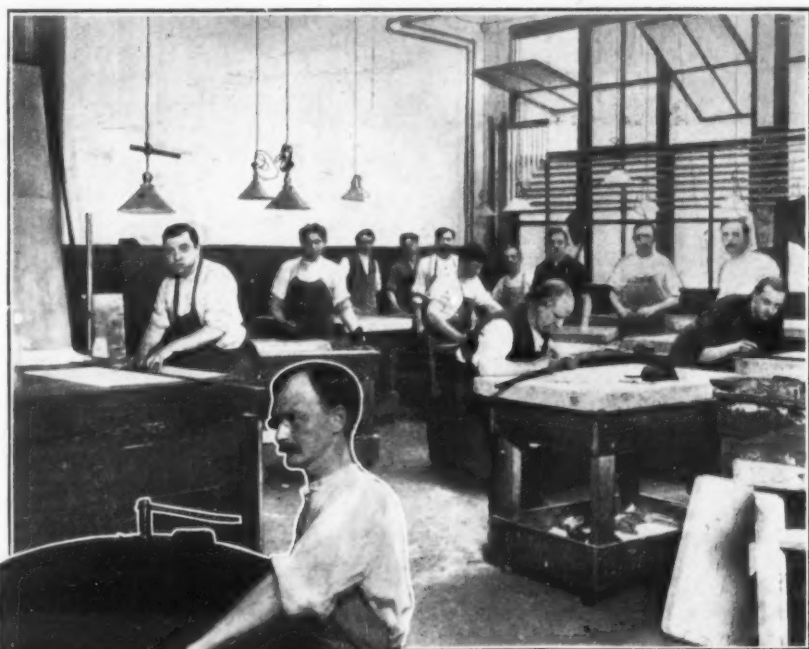
When once the music has been printed there is no longer any use for the zinc plate and it is sent to another department to be re-grained, which means erasing the impression of the music and preparing the plate for further use. This is done by treating the plate to a bath with the solution of an acid and rolling 8,000 marbles over the surface. The stone goes through a similar treatment when it is re-polished by means of a grinder and a lot of sea sand. The usefulness of a stone continues for four years under these conditions.

Apart from the processes

"Night and Dawn" now starts on its next-to-last trip of its journey through the factory, this time going to the bindery, where it is folded. This process requires a great variety of folding machines, from the huge folder with a capacity of 45,000 copies a day to a machine worked by hand, which is so dangerous that if anyone but a skilled workman tried to run it he would be liable to have his arm cut off. If the publication is on a larger scale it goes through the further processes of covering, stitching and sewing. The last two operations call into play an additional number of machines, among which is the modest sewing machine of family use.

The song finally reaches the shipping department, where it is made ready to be sent to the warehouse or to the uptown store. In its evolution from the manuscript to a finished copy of music, "Night and Dawn" has enlisted the services of 225 employees of the factory.

Before the song can be placed on sale it



Retouching the Stone in the Schirmer Plant in New York City

and an impression is made of the first proof. This is sent to the proofreader at the office, and he makes his corrections, which are duly incorporated in the plate. Two copies of the second proof are made, one of which goes to the composer and the other to the reader. Additional corrections having been made according to the notations of the reader and composer, the plates of "Night and Dawn" are now ready to leave the engraving room.

It must not be supposed that the next step is the printing of the song, for these original plates are not used for printing at all. Instead, they go to the transfer room, where the pages of music are imprinted upon sheets of transfer paper, which is imported from China for this purpose. By the application of great pressure the music is then transferred from this paper and printed on a special stone which is quarried only in a certain town in Bavaria.

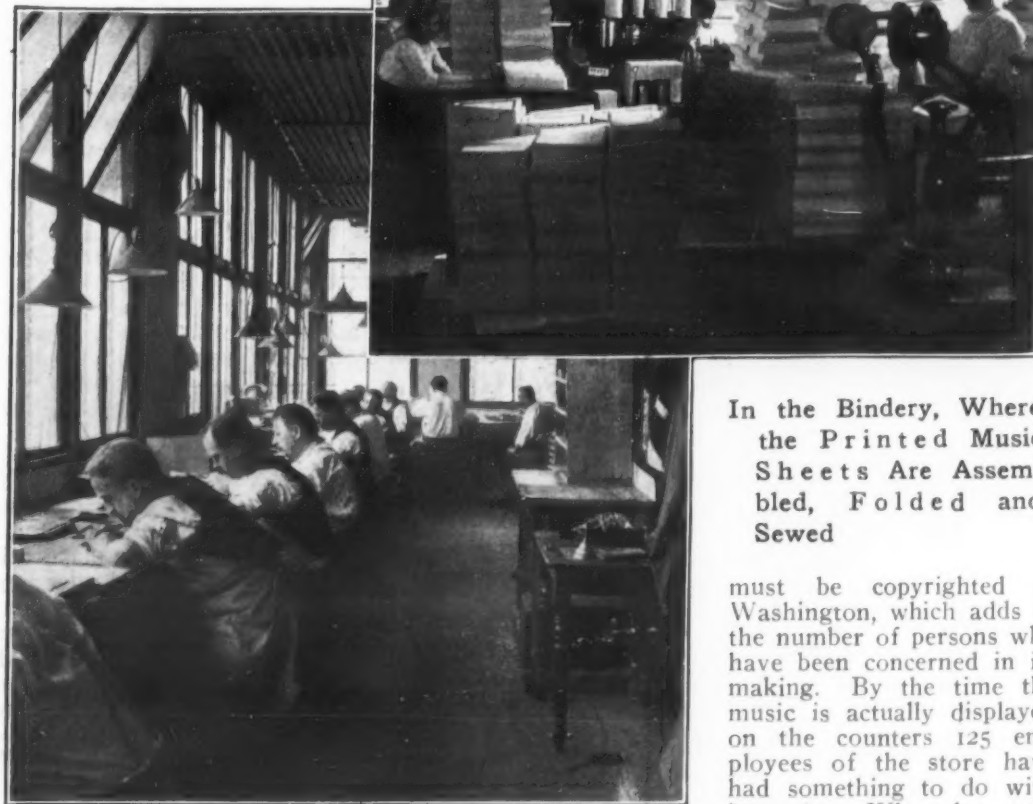
In the meantime the original plates of our song have ended their duties and have been filed away in the stock room with 180,000 other plates which form a mass of music weighing ninety tons.

Much of the music is printed from zinc plates, to which the music is transferred from the paper in a manner similar to that described above. In either case the next step is the removing of defects which

Transferring the Impression from Metal Plate to Stone by Means of a Specially Prepared Paper

and Dawn" to the Schirmers. The song will be only one of the 15,000 manuscripts which are submitted to this firm during a year, and of this great number only one per cent. is found suitable for publication. If our composer is fortunate enough to be among the one-per-centers, "Night and Dawn" will next go to the editor, who prepares the script for its trip to the factory.

The first of the processes through which the song will go during its stay at the factory is found in the engraving room. Here the manuscript will come to the hands of one of the music engravers, who will reproduce each page upon a plate made of a combination of metals. This is done by the use of a number of engraving tools or dies at the end of which are the various signs and letters used in music, similar to the type in a typewriter. With the aid of a hammer and these dies the engraver stamps on the plate everything that is called for in the script. The lines of the staff are not stamped singly, but are drawn with an instrument called a "liner." These engravers are mostly Europeans, and there



Engravers at Work in the Schirmer Plant

of printing the actual music pages of our song, there is the work on the title page, which is printed from an electrolyte in the type press department. If the title design calls for two or three colors the page is run through a series of color presses, and each color means an extra expense.

adds it to the collection of music on his piano, he is thinking, quite naturally, of the composer who created the melody and overlooking the thousand and one details necessary to the making of a song or instrumental composition.

K. S. C.

In the Bindery, Where the Printed Music Sheets Are Assembled, Folded and Sewed

must be copyrighted at Washington, which adds to the number of persons who have been concerned in its making. By the time the music is actually displayed on the counters 125 employees of the store have had something to do with its career. When the music lover finally hears "Night and Dawn" at a concert and adds it to the collection of music on his piano, he is thinking, quite naturally, of the composer who created the melody and overlooking the thousand and one details necessary to the making of a song or instrumental composition.

SIX THOUSAND IN SÄNGERFEST CHORUS

Opening Concert in Great Philadelphia Festival Promises Thrills

PHILADELPHIA, May 27.—Preparations for the national sängerfest to be held here the last of June and the first of July constitute the principal activity in musical circles at present, and particulars of the first festival concert on July 1 have just been announced. It is expected that the concert will be one of the greatest ever held in this city, as six thousand men will be on the big stage of the mammoth Convention Hall now nearing a state of completion at Broad street and Alleghany avenue. This great chorus will be conducted by Eugen Klee, musical director of the Junger Männerchor. The soloists of the opening program will be Henri Scott, basso, of the Philadelphia-Chicago Opera Company, and Louise Homer, contralto, of the Metropolitan Opera Company. In addition to solos these well-known singers will be heard with the chorus and orchestra in the concluding number, in "The March to Battle," by B. R. Lund.

A creditable performance of the Gilbert and Sullivan operetta, "Trial by Jury," was given at the Broad Street Theater last Thursday evening for the benefit of the Jewish Industrial Home for Girls. The performance was conducted by Helen Pulaschi Innes, Philadelphia's efficient woman musical director, who has held the baton at several important choral concerts this season. The work of the principals was noticeably meritorious, of especial prominence in the cast, because of pronounced individual excellence, being Mrs. Walter D. Dalsimer, as the Plaintiff, and Dr. S. H. Lipschutz. The chorus was large, attractive and well trained. Folk dances, arranged by Charles Morgan, were an attractive part of the program.

Nan Reid Eichelberger, a popular contralto of this city, met with pronounced success last Tuesday evening as soloist at the annual meeting of the Saturday Club of Wayne. Among the numbers which she gave and which showed her pure, rich voice to especial advantage, were the two familiar arias from "Samson et Dalila."

Ralph Kinder, the organist of the Church of the Holy Trinity, Rittenhouse Square, gave his 498th recital in that church on Sunday evening preceding the regular evening service. The compositions he played were all by Philadelphia organists and composers, H. A. Matthews, R. F. Maitland, R. K. Miller, F. Maxson. Mr. Kinder gave four Saturday afternoon recitals at Holy Trinity, with 1,000 persons as the average attendance, during last January and has also given a dozen recitals this season in prominent cities of the Eastern and Middle States.

H. Palmer Hoxie, one of Philadelphia's leading vocal teachers, presented several of his pupils in recital in the Church of the

Brooklyn Pianist in Recital

A private piano recital was given in Brooklyn on May 23 by Alice Marcia Porter, assisted by William Arthur Dela Hay, tenor. Miss Porter has given several recitals during the last few seasons, but none has been more creditable than this one. Her work shows steady improvement and her ability to please not only average ears but those of her most musical hearers is undisputed. Dela Hay is a member of the Apollo Club and is known as a promising young artist. William Graefing King, violinist, and Mrs. Edith Milligan-King, pianist, also assisted.

Gertrude Rennyson at Amherst College

AMHERST, MASS., May 25.—Gertrude Rennyson, the American soprano, so widely known as a Wagner interpreter, was the artist chosen to close the college course of



—Copyright by J. Otto Schweitzer

Bronze Plaque of Friedrich Silcher, Composer of Songs, Constituting the First Prize for United Singers in the Second Class at the Twenty-third National Sängerkongress, to Be Held in Philadelphia June 29 to July 6

Ascension, Atlantic City, last Monday evening. Those who participated were Nan-cis France-Cranmer, dramatic soprano; Howard Clemons, tenor; Samuel Glasse, tenor; Bourke Sullivan, basso cantante, pupil of Mr. Hoxie. Others assisting were Dorothy Bible, violinist, and Earle Beatty, pianist, while Faye M. Weber was accompanist for Miss Bible.

The concert hall of the Combs Conservatory of Music was filled last Saturday afternoon at the class day exercises. Those who took part were Fannie Hay, Myra High, Dorothy Renwick, Virginia Snyder, Lillian Ruche, Louise Honsinger, Florence Spatz, Amy Pinner, Morris Brown, Paul Carpenter, Harry Aleinikoff and Clarence Cox. The class numbers forty-six members, the various States being well repre-

sented. The class officers are: Fannie Hay, president; Anna Overman, vice-president; Helen Weller, secretary; Moselle Williams, treasurer; executive committee, Lillian Ruche, Florence Spatz, Dorothy Renwick, Amy Pinner, Marian Solt and Morris Brown.

Elizabeth Kelso Patterson in Long Island Recital

Elizabeth Kelso Patterson, the New York soprano and vocal teacher, assisted by Beatrice Pinkney-Jones, pianist, gave a recital in Bellerose, L. I., last Sunday. Miss Patterson was heard to splendid advantage in "O Come e vago," Ricci; "Danza, danza fanciulla," Durante; "Der Nussbaum," Schumann; "Willkommen, Mein Wald," Franz; "I Feel Thy Breath Blow Around Me," Rubinstein; "Dearest," Sydney

Homer, and "An April Shower," B. Margaret Hoberg. Miss Jones played Grétry's "Des Deux Avers," and Bemberg's Chant Venetien most artistically. Mrs. Lucy Randolph Cautley delivered a short talk on "Art and Art Lovers."

John Barnes Wells Wins Success in Southern Appearances

John Barnes Wells, the American tenor, who has been appearing successfully in a number of music festivals, has returned to New York after singing with distinction in the May Musical Festival at Knoxville, Tenn., where Mr. Wells was one of the artists presenting "The Rose Maiden." On the same trip the tenor appeared in recitals at Americus and Cordele, Ga., where he gained especial praise for his singing of three of his own songs, "The Dearest Place," "If I Were You" and "The Elf Man."

Summer Faculty of Shorter College

The Shorter College of Music, Rome, Ga., has announced its faculty for the coming season. It will consist of Harold Loring, director and piano; Grace L. Cronk-lite, piano; Grace Almy, voice; Alexander von Skibinsky, violin; Elizabeth Schuster, organ and theory; Irene Williams, piano; Edith Hall, piano; Charlotte Harris, voice, and Aline Winburn, accompanist.

MANY NATIONS JOIN IN PARIS FESTIVAL

Thousands of Performers Enlisted in Contests for \$60,000 in Prizes

PARIS, May 2.—Paris is in the midst of what is probably the greatest musical competition in history. The first day's activities enlisted upward of 50,000 performers and the events were brilliantly successful. There were 250 bands from all parts of Europe in competition for the \$2,000 prize offered by the City Council of Paris. The award went to the Montigny Brass Band, composed of men who work in the Courriers coal mines. An open-air concert by the combined English choirs of Leeds and Sheffield, accompanied by the Amiens Orchestra, closed the day.

The Paulist Choristers of Chicago, 150 men and boys, in charge of Fathers Finn and O'Callaghan, sang to-day at Notre Dame and profoundly impressed their hearers. The party will spend this week in Paris and will then go to Rome, Switzerland and Belgium, returning to America at the end of June.

A military torchlight procession last night inaugurated the festival. There were about 30,000 in line, including members of choirs, orchestras and brass bands. The competitions extend over three days and include every possible kind of musical combination. There are prizes of \$60,000 offered in 114 events, which will be contested by 497 societies. Of this number 126 are from countries outside France, England sending 65 choirs and bands. A choir of 865 British children is to sing "God Save the King" and the "Marseillaise" in competition with French school children.

The festival was organized by distinguished men, including members of the Institute, professors of the Conservatory of Music and composers. Among the prizes is one of \$2,000 offered by President Fallières for the best male choir.

PARIS, May 27.—To-day's proceedings in the Paris international musical festival brought out hundreds of thousands of spectators, the holiday and fine weather combining to add to the brilliancy of the events. A choral and instrumental concert in which the Paulist Choristers, of Chicago, took part, opened the program, which was carried out in the open air. President Fallières then distributed prizes, including his own, of \$2,000, which went to the Welsh male choir of London. The prize winners in the various classes then performed test pieces and the ceremonies were concluded with a parade of all the competing societies.

Perley Dunn Aldrich to Conduct Summer Class at Lake George

Perley Dunn Aldrich, the vocal teacher, whose work in Philadelphia and New York has been successful, will conduct his Summer classes this year at Lake George, Glenburnie Inn, and reports that his teaching hours are nearly all taken already. The plan of combining study with recreation as outlined by Mr. Aldrich is an excellent one and many of his students accompany him to his Summer home in order that their Winter's work may not be interrupted by the long vacation. During the Summer Mr. Aldrich will himself give a number of recitals and several of his advanced pupils will also make appearances. There is a possibility of his conducting an opera class this year.

Carnegie Hall to Be Redecorated

Andrew Carnegie has commissioned William Burnet Tuthill, the architect of the original Carnegie Music Hall as well as secretary of the Oratorio Society for many years, to redecorate and repair the main auditorium. All the drawings, preparations and estimates have been made and the work will be started as soon as the engagements of the season are over. The general scheme of decoration, while similar to the original design, will be modified so as to give a richer effect to the great interior.

Mme de Ahna to Go Abroad

Leontine de Ahna, the contralto and vocal teacher, will sail for Europe June 6 on the *Victoria Louise* to spend the Summer vacation abroad. In the early Fall Mme. de Ahna is to return to the United States to resume her teaching activities at her New York studio at the Institute of Musical Art.

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CHICAGO A CITY OF MUSIC SCHOOLS

Activities of Examination Week
an Object Lesson in the Value
of Studying at Home

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, May 27, 1912.

"A CITY of music schools," one surely would say, to see the bustling activity of examination week in Chicago musical institutions, with their swarms of students intent on the final showing with which their year's work is summed up and placed on record. Contests for the selection of those who are to play at the commencement and medal competitions for decorations of various sorts are only the outward manifestations of a serious attitude toward the matter of all-round musical development.

New York has for so long held supremacy in matters musical that some will surely be skeptical when they read that there are more music students in Chicago than in any other city in the country, but a canvas of the music schools and studio buildings will surely convince the most doubtful. True, these students are the rank and file, who are laying a foundation and will probably go to New York or Europe for finishing studies, but it will be more finish than study, and whatever of success the future may hold will be more due to the thoroughness of their preparatory work than to any imported polish, which also might even better be applied at home. When one sees the earnest work done in the musical atmosphere of Chicago the folly of going abroad for foundation study or even the finishing touches becomes more apparent and it is easy to foresee the outgrowing of this fallacy.

Walking through the corridors of the American Conservatory in Kimball Hall or of the Chicago Musical College in its building on the lake front, each with a registration of more than 2,000 students, one sees through open doors here and there anxious groups seated about examination desks and others scurrying to the assembly halls where contests are in progress; crowds everywhere with music rolls and note books and fiddle cases, and with it all an earnestness and joy in their work that is irresistibly contagious.

This strenuous activity at the close of the year can also be seen through all the schools—the Columbia School of Music, in South Wabash; the Cosmopolitan School, the Drake School and the Chicago Conservatory, in the Auditorium; the Chicago Piano College, in Kimball Hall; the Sherwood School and the Anna Groff Bryant School, in the Fine Arts Building; the Bush Temple Conservatory and a host of other schools and private studios.

Three members of the post-graduate class of the American Conservatory gave a program in Kimball Hall on Saturday afternoon which contained, along with Liszt and other classics, the *Carneval Mignon*, op. 48, of the modern German, Schuett, a work the dissonances of which sufficiently overbalance its sugariness to raise it out of the salon type of music-making, to which it might otherwise belong. In fact, it is a very effective addition to piano literature, combining poetry and the grand style with sufficient virtuosity to make it grateful. It was played by Ida Holz. The other two performers were Florence Bedford and Esther Hirschberg.

On Tuesday afternoon of the same week the competition for medals among the pupils of the Chicago Musical College School of Acting took place, in the Ziegfeld, before a jury which was made up of the leading people of the stage in the different companies now filling engagements in Chicago. Catherine Reynolds received the diamond medal and also a box for an evening performance of "Officer 666," offered by Douglas Fairbanks, who was one of the judges. Helen NaMur won the gold medal offered as second prize.

A Strictly Teutonic Affair

A Sunday afternoon concert at the Auditorium last week by the massed forces of the united German male choruses, under the conductorship of Othmar Gerasch, was a distinctly Teutonic affair in audience, program, singers, everything, in fact, ex-

PRINCIPALS IN THE SPRING TOUR OF THE NEW YORK SYMPHONY ORCHESTRA



—Photo by Miss

From Left to Right: George Barrère, Corinne Welsh, Paul Althouse, Gertrude Rennyson, Mr. Heidelberg, Victor Kolar and Mr. Goettisch

WALTER DAMROSCH and the New York Symphony returned last week from their annual Spring Festival Tour, which opened at Trenton, N. J., April 15, with the annual festival under the direction of Prof. Otto Poleman. Two and three-day festivals were given at the following points on the tour: Norfolk, Va.; Spartanburg, S. C.; Chattanooga, Tenn.;

Keokuk, Ia.; Cedar Rapids, Ia.; Urbana, Ill.; Kokomo, Ind.; Oberlin, O., and Syracuse, N. Y. The orchestra was associated with Jan Kubelik for five concerts, which took place in Asheville, N. C.; Knoxville, Tenn.; Chattanooga, Tenn.; Lexington, Ky., and Louisville, Ky. At many of the Festivals opera stars were engaged. At Spartanburg Mme. Jomelli, Albert Janpol-

ski, George Hamlin, Ellison Van Hoose and Mary Garden appeared in addition to the soloists who accompanied the orchestra on the tour.

The following are the members of the quartet that accompanied the orchestra on its tour: Gertrude Rennyson, soprano; Corinne Welsh, contralto; Paul Althouse, tenor, and Arthur Middleton, basso.

cept the principal soloist, and she was designated as "Fräulein" Lucille Stevenson. Her very Germanic "Das Feuerkreuz," by good Dr. Bruch, quite justified her selection, and her singing was both expressive and impressive, in spite of insufficient support from the orchestra, which was under the direction of Martin Ballmann. The work of the chorus, although somewhat unwieldy, was on the whole well managed.

On Thursday evening there was given in the North Shore Congregational Church a performance of a great work too seldom heard, Arthur Sullivan's setting of Longfellow's "Golden Legend." It was given by the Musurgia Choral Society, under the direction of Daniel Protheroe. The soloists were Mrs. Ora. M. Fletcher, Anna Allison Jones, Arthur W. Jones, Marion Green and Evan Lloyd, and the accompaniment was supplied by Allen W. Bogen, organist; Blanche E. Ebert, piano, and members of the Thomas Orchestra. There was abundant co-operation between chorus, soloists and conductor, and the grateful Sullivan phrases were given effective presentation. Marion Green's baritone was full of eloquence and the appeal of Ursula to the Virgin, as sung by the contralto, Miss Jones, was accorded enthusiastic appreciation. Two offerings of Conductor Protheroe as composer were in the form of sketches for string orchestra, and were thoroughly enjoyable.

An Attractive Grieg Program

A Grieg program at the MacBurney studios, on Monday evening of last week, contained a dozen of the most exquisitely subtle of the Grieg songs, sung by Vern Burnham, baritone, besides a group of five piano miniatures for William Lester, in which the very essence of poetic feeling was manifest. "A Swan," "The Princess" and "With a Water-Lily" only needed "Die Odalisque" and "Thy Warning Is Good" to complete the Grieg spectrum, but Mr. Burnham's versatility was given good play in the dozen songs presented.

A performance of Gilbert and Sullivan's "Gondoliers" was given in the Marlowe Theater on Tuesday evening by the St. Bartholomew's Opera Company, under the direction of C. Gordon Wedertz.

The Chicago Choral Club, of mixed voices, which was organized last Fall under the direction of Hugh Anderson, the basso, has participated in a number of recent local events, in addition to the concert of its own, in Auditorium Recital Hall, on the evening of May 2. The annual memorial service of the Chicago Typographical Union, which was held in the Garrick Theater last Sunday afternoon, was also in charge of Mr. Anderson.

The Friday night concert by the Cook County Sunday School Association, in the Auditorium, while not strictly a musical

event, was yet of sufficient pretentiousness to warrant comment. The presentation of a chorus of 1,000 voices is in itself no little undertaking. This chorus was composed entirely of women selected from some 200 Sunday schools in and about Chicago. Of course, with only one general rehearsal and with a volunteer orchestra in support, not too much was to be expected. The general director, H. W. Fairbanks, presented a program with variety enough to satisfy all the 4,000 persons, more or less, who were crowded into the Auditorium. Gustaf Holmquist, the Chicago basso, deserved the applause he aroused by his singing of Handel's "Ruddier than the Cherry" and the aria from Gounod's "Queen of Sheba." NICHOLAS DEVORE.

Florence McMillan to Study in Europe

Florence McMillan, the accompanist, who leaves for Europe this week, for rest and study, has just completed her May engagements. On the afternoon of May 1 she played at a private recital in Princeton, N. J., in the evening at a concert in the New York Presbyterian Church, on May 13 accompanied for Argiwiecz, violinist, at a musicale at the home of Mrs. Claude Griffith. On the afternoon of May 15 at a recital given by Mrs. Augustus Thomas at the residence of Miss Herriman; in the evening she was the soloist at a lecture-recital on "Aida" given by Beatrice Fine before the Y. W. C. A. in Brooklyn, at a recital of Miss Eubank at the Institute of Musical Art; on May 18, at Mrs. Clarence Eddy's musicale on May 19 at the French Club, New York, on May 21 at a recital at the Institute of Musical Art, on May 29, and as soloist at the wedding of Lila Haskell, contralto, at Grace Church, New York, on May 30.

ARTISTIC NEW YORK EVENT

Francis Rogers Assists Young Pianist and Violinist in Recital

Caroline Powers, a young violinist who is studying with Christian Kriens at "The Castle," Tarrytown, N. Y., and Georgia S. Jones a piano pupil of John D. Hazen, at the same school, appeared in a recital at the Hotel Plaza, New York, on May 24, with the assistance of Francis Rogers, the popular baritone. Miss Powers showed considerable skill in the *Adagio* from a Suite by Riess; Paganini's "Perpetuum Mobile," two pieces by Mr. Kriens, the Villanelle and the "Sons du Soir" from the Suite "En Hollande," and Wieniawski's "Faust" Fantasia. Pianistic ability was displayed by Miss Jones in Schubert's F Minor Impromptu, the Liszt "Gondoliera" and Godard's "En Route."

Mr. Rogers received an enthusiastic reception in two groups of songs, the first consisting of Purcell's "Nymphs and Shepherds," "Love Me or Not," by Secchi, and Handel's "Come and Trip," all of which were interpreted with great delicacy of shading. The baritone's second group included "Since First We Met," by Rubinstein, the pleasing "Meditation" of Mr. Kriens, sung with a violin obbligato, Sinding's "Sylvain," delivered with consummate art, and Bruno Huhn's inspiring "Invictus," which was presented with splendidly virile power.

Theresa Rihm, the soprano, contributed several artistic songs to the program presented on May 18 at the Brooklyn residence of Ada Palmedo by the German Dramatic Reading Circle, which is connected with the Brooklyn Institute of Arts and Sciences.

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REGINA VICARINO BECOMES A BRIDE

Prima Donna the Wife of George Guyer—Will Continue Musical Career

Regina Vicarino, the coloratura soprano, became the bride, on May 20, of George A. Guyer, and sailed on the *Ryndam* the following day for a wedding trip in Europe. The ceremony was performed in the Church of the Ascension, New York. Mrs. C. S. Vicarino, the bride's mother, gave her away and the matron of honor was Mrs. John Gardner, of No. 55 East Forty-second street, whose husband was best man.

Before sailing for Europe, Miss Vicarino signed a five-year contract with W. Spencer Jones, of her concert managers, Haensel & Jones. She will return to America in the late Summer to continue her work in opera and concert.

Miss Vicarino returned to New York a few weeks ago from a triumphant season with the Sigaldi Opera in the City of Mexico, with which she will be heard again next season. Alessandro Bonci will also be a member of that company and will also make concert appearances with Miss Vicarino. Mr. Guyer, who met Miss Vicarino in his former home, San Francisco, more than a year ago, has a large business in Mexico City, and Mr. Guyer's courtship begun when his bride was singing with the opera company at the Tivoli, San Francisco, was continued in the Mexican capital and New York.

Miss Vicarino was at one time a member of Oscar Hammerstein's Manhattan Opera Company. She has had great success in such rôles as *Lucia*, *Lakmé*, *Rosina* in "The Barber of Seville," *Butterfly*, *Viola* and *Manon*. It is likely that she will sing in opera in London this Spring.

Miss Vicarino is a student of Arthur L. Lawrason, who has been largely responsible for the success of many other prima donnas. She made her New York debut with Hammerstein's Manhattan Opera Company. To her teacher's skill in voice culture she attributes much of her success. She will sing under the name of Mme. Vicarino.

Mr. Guyer is the son of a Missouri lawyer. His family now live in New Mexico. He is thirty years old and was formerly



Regina Vicarino, the Operatic and Concert Soprano, Who Last Week Became Mrs. George A. Guyer

associate editor of the *Los Angeles Times*. He has done much literary work, particularly novel articles, the material for which he gained during his many trips through South and Central America and the Antilles.

A Concert at the Capital

WASHINGTON, D. C., May 28.—The second of the series of concerts given under the patronage of viscountess d'Azy, Mrs. Champ Clark and Mrs. Oscar Underwood proved very enjoyable and thoroughly artistic. The vocal selection by Mrs. Warner A. Gibbs included both operatic selections and songs delightfully interpreted. Joseph Whitmore made a decided success with his rendition of "Salve dimora casta e pura" from "Faust," as well as in "Nita Gitana," De Koven. Lillian Koechling displayed exquisite tone color and art in her violin solos, as she also did in the trio numbers

with Paul Ramsdell, 'cellist, and Marie Hansen, pianist. Mr. Ramsdell is a 'cellist who promises much in the future. Throughout the entire program Miss Hansen proved an accomplished accompanist.

SHEEP HALT AN OPERA

Artificial Grass Starts Chorus of Bleating That Drowns Out Singing

VIENNA, May 25.—A flock of sheep nearly upset a performance the other night of Siegfried Wagner's new opera, "Bana-dietrich," at the Court Opera. The sheep appeared in the pastoral scene of the second act, in which the meadow is represented by grass made of green paper. The sheep started to feed on this grass as soon as they arrived on the stage and their disappointment at finding their appetites tricked was so great that they began a stormy chorus of indignant bleating.

So loud was the noise they made that Frau Hilgerman, the singer of the leading feminine rôle, was unable to make herself heard and finally delivered the ultimatum: "Either I sing or the sheep." This settled it for the sheep, and they were shooed off the stage, though not without considerable difficulty. Several of the stage hands were vigorously butted by the rams during the shooing process.

At the succeeding performances of this opera the sheep will contribute their part of the performance by bleating off stage.

Dr. Carl Plays at Notable Reception

Dr. William C. Carl played at the notable reception tendered the Japanese Ambassador by General Stewart L. Woodford and Mrs. Woodford, at the Waldorf-Astoria, on Tuesday of last week. Nine hundred invitations were issued and the entertainment was given in the large ballroom, where a new organ has recently been installed. Next week Carl leaves for a Western tour, and his engagements are booked up to the end of June, when he leaves for Europe.

Felice Lyne as "Rosina" in London

LONDON, May 23.—Felice Lyne sang *Rosina* in an excellent performance of "The Barber of Seville" at the London Opera House last night. Miss Lyne delighted the audience especially by her brilliant singing of the Shadow Song from "Dinorah" in the famous lesson scene.

"KÖNIGSKINDER" HAS A DRESDEN PREMIÈRE

Humperdinck Opera Cordially Received and Minnie Nast Gains Success as the "Goose Girl"

DRESDEN, May 15.—Humperdinck's opera, "Königskinder," which had its initial hearing in New York, was produced here for the first time May 11 and, needless to say, with marked success. Personally the writer thinks the operatic arrangement of the original melodrama is no improvement and that something has been lost of its pristine flavor. However, those who were not acquainted with the original must have been deeply impressed. Minnie Nast, as the *Goose Girl*, surpassed herself vocally and histrionically, and Herr Soot as the *King's Son* was equally impressive. Irmo Tervani (the sister of Aino Ackté) distinguished herself as the *Witch*. The orchestral performance under von Schuch was entirely above criticism.

A concert in aid of the English church, under the patronage of the British Minister and other leading members, among whom Mrs. Hewish Adams took an active part, was given recently in the Palmengarten hall. The chief assisting artists were the Court Opera singer, Ruediger, who displayed eminent qualities as a song interpreter; Mrs. Anna Mallinson, the singer, and her husband, Albert Mallinson, the composer; Johannes Smith, the 'cellist, and others.

Some new songs by Reinhold Becker were admirably presented by Victor Porth, the basso, the other evening, to the incomparable accompaniment of the composer. The program was devoted exclusively to Becker's songs.

Of Draeseke's oratorio, "Christus," the first part was brought out here on May 5. Carl Terron interpreted the title rôle very impressively and all the other singers did well, with the exception of some who filled minor rôles.

A. I.

Horatio Connell to Sing at Bar Harbor

Horatio Connell, the prominent baritone, has been engaged by the Building of Arts Music Committee for a recital at Bar Harbor on August 10. Mr. Connell will, at the same time, fill a number of private engagements in and near that fashionable Summer resort.

Charles DALMORES

The Celebrated French Tenor of the Philadelphia-Chicago Grand Opera Co. Scores tremendous success in Frankfurt and Wiesbaden. His impersonation of "Lohengrin" is called a "Model, even for Germans." His critics hail him as an "Artist by the Grace of God."

Charles Dalmorès, of the Metropolitan Opera House, New York, who is well known to Frankfurt opera-goers, having sung here several years ago in "Lohengrin" and "Samson," was heard as *José*. Without forgetting the incomparable Caruso's singing of this rôle, one could well be satisfied with Mr. Dalmorès, who brought out its principal points in a highly intelligent manner.



Dalmorès as "Lohengrin"

nunciation, which might serve as a model even for a German, his interpretation of the text, and above all else, his power of impersonation, which springs from the innermost recesses of his heart, all these place him in the very first rank of heroic tenors of universal reputation and of the "artists by God's grace."—Dr. L. Urlaub in *Wiesbadener General-Anzeiger*.

His light handling of the musical dialogue, his fresh, yet moderate coloring of the rôle, and his erect, military bearing, suited the Spanish sergeant admirably.—Frankfurt *Kleine Presse*.

It was a delight to observe with what fresh and vivid traits the much admired singer invested the rôle of *Lohengrin*, a rôle which in the hands of many singers becomes weak and effeminate. Masterly also was his entire vocal performance which remained on an equally high plane from his first entrance to the close of the opera and in numerous lyrical moments he rose to exceptional heights.—*Wiesbadener Zeitung*.

Yesterday's performance of "Lohengrin" offered an especial attraction and delight inasmuch as the title rôle was taken by our guest, Mr. Charles Dalmorès, from the Metropolitan Opera House, New York. We have heard the illustrious singer three times before in this part. Our celebrated guest has proved that he is able to fulfill the highest requirements of the rôle without the possibility of a denial. His exceptionally beautiful vocal means, his unique and admirable treatment of the *voix mixte*, his pro-

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Dear MUSICAL AMERICA:

So Caruso's been re-elected and will be shedding his effulgent glory on the Metropolitan for another presidential term! Why, I could almost hear the multitudinous sighs of relief and satisfaction which that little item on your front page last week must have caused.

Four long years more!

How happy the lot of a popular tenor. He can serve a third, fourth, tenth or twentieth term as the case may be and none will say him nay. And Caruso's financial value seems to increase with years.

"Hitherto I have been content with \$3,000 a night," he is quoted as having recently told an interviewer, "but now I am to receive more." But far be it from me to gainsay Caruso his wealth. As long as he can dictate his own terms and find people willing and even happy to conform to his exactions, why shouldn't he earn what he can?

I scarcely think Mr. Caruso showed his customary wit when he answered his questioner in regard to the possibility of his singing Wagnerian rôles. "Later, much later," he said, "when my voice is aged I shall be able to shout as loud as I like. Then I shall be able to put into my repertoire 'Tristan,' 'Meistersinger' and 'Siegfried.'"

It amazes and pains me to hear an artist of Caruso's standing giving expression to such sentiments. If he believes that to sing *Tristan* or *Siegfried* he must "shout as loud as he can" I beg to remind him respectfully that he had better keep at a safe distance from Wagner. Indeed, to sing these music dramas successfully—and I confess I cannot imagine Caruso as *Siegfried*—he will have to acquire certain subtle qualities that his present repertoire does not call for. If Caruso really does entertain these absurd theories about shouting Wagner he should at least be sufficiently tactful to keep them to himself. They make a distinctly bad impression on those who know, and they are not going to enhance his artistic reputation. For Wagner he will need all the *bel canto* of which he is capable and a good deal more besides.

I see by the *Denver Post* that, although many of the women of that city are of a very musical turn of mind, a large percentage of the male population is distinctly the opposite. A writer on that journal "cornered" an individual of the genus "tired business man" during the recent May festival and the latter declared point blank that he did not attend because he thought good music would bore him; also, that he knew perfectly well that half the men who did go only went because it was the "thing" and were as profoundly bored as he would have been himself.

"Why should I go?" went on to inquire the fatigued man of affairs. "I don't enjoy that kind of music. Why should I bore myself with attending an entertainment that is not entirely pleasing to me? Why should the newspapers scold the public for not attending something a large majority of the public does not honestly care for?"

I certainly do not propose to be bored stiff by giving up a precious evening to a concert of the highest order, even though it be elegant and fashionable.

There you are! These tired business people are the bane of art—at least one would think so, from all they are accused of. I do admire the courage and good sense of this particular example, however, in refusing to be bored for the sake of appearances. But, after all, how does he know that the music is going to torment him so without even trying to find out what it is like? There is altogether too much of this sort of thing. People take it into their heads that they cannot be sufficiently

cultivated to enjoy art and so they never give themselves the chance to find out if they are right or wrong. But why, if you are unwilling to submit to concerts and operas yourself—why accuse other people of being unable to appreciate and understand? That, I have often perceived, is one of the privileges of which the "tired business man" has the habit of availing himself.

According to another *Denver paper*—the *Times* this time—all is not well between Modest Altschuler, the conductor of the Russian Symphony Orchestra, which played at the May festival, and Mme. Marie Rappold, who was one of the soloists. There seems to have been some trouble over the question of rehearsing encores, with the result that the soprano, when recalled by the audience after a certain song, had to sing the same thing three times over. Still she seems to have kept her temper for the time being, and only at the railroad station did her wrath crystallize into words.

"Far be it from me," proclaimed Mme. Rappold—at least, according to the *Denver Times*—"to start a rough house, for I am a perfect lady, even though I am a prima donna. But you can take it from me that if I ever come back, and I think I can, no five-foot shrimp of a musical conductor can sidetrack any encores of mine. The idea!"

I have been trying to figure out what proportion of this display of eloquence is Mme. Rappold's and what the *Times*'s. Have you ever noticed how differently prima donnas express themselves in different parts of the country?

The question of cows and music has again presented itself for my respectful consideration. One Josiah Grant, who inhabits some unnamed locality in Wisconsin, has been theorizing on the subject of late and he has evolved the conclusion that dreamy music introduced into the cow stables is a guarantee of an increased milk supply. If you contemplate laughing at the idea just wait a moment till you have learned that Dr. Otto Minig, of the State of Washington College, says that the man who ridicules the grand idea of Grant is an ignoramus, or some dreadful thing of that kind. It seems that cows are vastly pleased with soft sounds and highly displeased by loud ones. "To use cuss words with your cow lessens the milk production," says the doctor. "I do not question that soft music would have the desired effect in increasing the supply."

If all this is true, don't you imagine that a performance of "Pelléas et Mélisande" in the presence of a bovine audience should be lacteally productive? Of course, no anti-Debussyites could be on hand, since profanity is incompatible with the good will of a cow.

It is positively scandalous the way this accursed civilization of ours dogs our hoof-steps even when we seek to flee so far from it as the wildernesses of New Jersey!

A bright Sunday morning in the country! Does not that bring up pleasant suggestions of flowery meadows, fragrant woods and cattle with soulful eyes?

But what is the truth of it? Nothing else than this—that you sit on the piazza and wade through the interminable pages of the *Times*.

Why do you do so foolish a thing? Because, as I have pointed out, civilization dogs your footsteps. You would like to quit the society and the thought of your fellows, and commune with nature and your own soul for a period long enough to enable you to renew your old joyous intimacy with primal life. That is, you alone would like to do that. But there is no longer any such thing as you alone.

Thousands of people cannot go off by themselves, and thousands would not if they could, having long since forgotten that there is no company in the world like that of a pine tree. (Of course, the "book of verses" and the "thou" are not to be wholly despised.) They want to be surrounded by all the reminders of civilization, from jam to journals. And you, who prefer the loaf, the verse, and the bough, cannot enjoy these things in peace, because, it is plain, your interest in them is remote from the interests of mankind in general, and does not contribute to the satisfaction of the general desire. The end is that men will pay you for doing what suits them, but will not pay you for doing what suits yourself.

So, since you have a living to earn, the white man's burden to take up, and must therefore keep at least in wireless communication with folks and have one finger upon the lever which operates the machinery of civilization—since these things must be—instead of lying on a bed of pine needles and listening to the birds, and wishing you were one, you sit on the piazza and wade through the interminable pages of the *Times*.

Civilization has "got" us all, and to try to flee from it only emphasizes its thral-

dom. Anything that pertains to civilization symbolizes the whole of civilization. Without its "Musical America"—which is to say the condition which makes a MUSICAL AMERICA possible—we would all be savages, or at least, tradesmen.

Did it ever strike you as queer that mankind, which loves freedom and inconstraint, imposes this incubus of civilization upon itself by its own will? Why should men spend their lives forging the chains which must inevitably enslave them?

The history of music, I think, throws some light on the matter. Music as a universal symbol is handy and efficient. The ancients were perfectly right in considering that somehow the secret of the universe is wrapped up in the mysteries of music. Somewhere in the mazes of its scheme will be found the symbol of every experience of man and the world he lives in.

Take this matter of civilization and restraint. In the beginning man listened to the free warblings of the birds, the whistling of the winds, the roaring of the cataract. Why should not tone remain ever free—why should it ever be subjected to any kind of restraint? Would not that mean the killing of joy in music?

Then the god Pan blew upon the river reeds, and men learned the beginning of cultivated music. (This is not strict musical history, but who will deny me a poetic license which does no violence to the truth?) They learned, too, to stretch strings and make them sing, taught perhaps by the discovery of some natural Æolian harp.

But what happened? The sounds did not remain "free." They did not follow the wild carelessness of the sounds of Nature. They rejected many between-tones and conformed themselves into scales. And in doing so they presaged and determined this entire subsequent thing called civilization—even to the printing of this page.

In that little step of reducing natural wild sounds to a certain order, lay the entire mystery of civilization. There, even in the lap of primal savagery, self-restraint and order were nursed. Henceforth the musician could not make any sounds, strike any tones he pleased; he must conform to scale. Already the academy existed in the meadow and forest!

What constraints have since been imposed, broken and replaced with new restraints, the history of music well knows. It is but a reflection of the history of civilization.

To-day, in music and in everything else, we are bending might and main to get "free." Why, then, did we ever go about it so diligently to get enslaved?

Somehow I fancy that man, or some deep underlying unconscious or half-conscious sense in man, was not going astray in imposing those original restrictions. The savage began to awake to the fact that the universe moved in harmony and according to law, and that he was the gainer and not the loser if he could but discover and get in line with the laws lying at the heart of nature.

Since that day there have been a good many fools in the world who thought that they knew more than nature, and who aided and abetted the cause of building up artificial restrictions beyond any intent in nature. In art we call them pedants. They are an unavoidable evil, necessarily accompanying the discovery that under the easy surface of things reigns immutable law. They are the makers of many inventions, who endow the law with imaginary and joy-killing attributes which it never possessed. They are the ones who cling to a lesser law after a greater has been discovered.

I fancy that the closer we get to the great law at the core of life, the closer we are to freedom, and that the perfection of civilization, as of art, will lead not to the triumph of restraint, but to the apotheosis of freedom. But this does not mean that we shall cease seeing to it that you, dear MUSICAL AMERICA, shall make your weekly appearance with mathematical precision, and that we shall take to the woods at every whim; but it probably does mean that when we perfect the manifestation of the law of your existence, we, and

you, shall through it find a larger and freer existence. Shirking civilization, I fear, however, pleasant and seemingly desirable, will not so surely bring us freedom as fulfilling it.

So, sometimes when we might lie on the grass and look at the sky, we condemn ourselves to sit up and read the *Times*.

Neither is it without interest to do such a thing, even with the wild calling. For instance, there is Professor Hyslop, who tells us about the late Professor William James sending to him, from across the borders of death, messages about pink pajamas and black ties. But why, while the great pragmatic philosopher was about it, did he not tell us something worth while—whether or not this is really a pluralistic universe, let us say.

There are many things that we should like to have the great musicians come back and tell us, if they only would. What a satisfaction it would be if Beethoven would only send us a wireless and tell us whether or not he really said of the first four notes of the Fifth Symphony, "It is thus that fate knocks at the gate!" Or if Wagner would only return and assure Mr. Henderson that he was really sincere in writing "Parsifal," and explain to the German Empress that that work is not sacrilegious!

Then Liszt could give us a faithful roster of his pupils, and tell us which one really was his favorite. And Mozart could tell us whether he really did compose and score that overture in a single night!

But there is little hope of gaining this information from headquarters. If any one of these great ones should communicate with mortals, I am certain, from sad experience in the past, that he would confine himself to letting us into the secret of the color of his nightcap, or the cost of his socks.

Then one learns, also, through the repudiation of savagery and the submission to civilization, that a certain Leona Dalrymple has made a bid for fame as the author of the great musical novel, forgetting, apparently, that "Jean Christophe" has been written, if that story and study of a life can, indeed, be called a novel. This new one bears the felicitous title of "Traumerie" apparently a noble attempt at "Träumerei," or perhaps only a fanciful variation upon it), a name which guarantees the story to be the good old-fashioned sort of musical novel that used to charm our grandmothers.

The fragment of dialogue quoted bears out the promise. Bentley sees Beatrice (if the author had only made it a triangular affair and given us three B's, she might have achieved something!) floating on a lake in a canoe. When you learn that Bentley is a great artist, and Beatrice is a great poet, you will realize how this scene is the very acme of idyllicism.

"You seem fond of solitude, Lady of the Lake!" says Bentley, by way of starting something.

"I am," she retorted with a poetic verbal thrust à la *Bergerac*, "and its invaders I ruthlessly condemn to the mercy of the waters with whose command you have so artistically endowed me."

"From which," says the reviewer, "the reader can glimpse immediately that these are two very exceptional young creatures." Or did he mean *exceptionally*?

"Mixed up with the story," continues the reviewer, who you will see at once is a naughty wight, "is a Stradivarius violin, and a haughty and villainous Italian nobleman, some stolen diamonds, and a secret passage."

I wonder which profession entails the greater misery, that of a book reviewer, or that of a music critic? Which will stand the greater strain, the eye or the ear?

But what difference does it make, since the mind breaks down in either case?

"Why not have a dog in performances of the 'Tales of Hoffmann,'" I have been asked, "so that he can bark-a-rolle?"

Most probably because he cannot wag the "Tales of Hoffmann."

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FOUR INTERESTING GRANBERRY SCHOOL RECITALS



George Folsom Granberry, Director of the Granberry Piano School, and the Boys' Class, Which Was Presented in Concert Last Week

THE Granberry Piano School, New York, offered an exceptionally interesting series of musical events last week when three evening recitals were given by the students on May 20, 21 and 22, and Dr. Nicholas J. Elsenheimer closed his series of "Interpretation Lecture Recitals" on May 25.

The evening recital on Monday presented Letitia Schipper in pieces by Beethoven and Dennée; Sarah Embly and Georgiana Embly in Becker, Sandré, Hackh, Burgmüller and Lynes compositions; Dorothy Radley in works of Grieg, Kölling and Merkel; Helen Jalkut in the Weber Rondo Brillante, op. 62; Elinor Whitney in three Reinecke pieces, op. 107; Elsie Moir in Beethoven's Polonaise, op. 8, and Lavalée's "Le Papillon"; Miss Spooner in a group of Chopin Preludes and Valeda Frank in the Mendelssohn G Minor Concerto, op. 25, in which Dr. Elsenheimer played the orchestral parts on a second piano.

Tuesday's program was devoted wholly

to the playing of male pupils, Norris Barnard, Roy Chamberlain, Fay Foskett, Edwin Porter Brereton and Donald Ferguson appearing in ensembles with Alice Ives Jones, violinist, and solo numbers being offered by Messrs. Chamberlain, Barnard, Brereton, Albert Love, Albert Blake Smith and William Minnath. The Faellen System of Fundamental Pianoforte Instruction was demonstrated and the pupils' ready ability to play compositions in any key suggested by the auditors was again shown.

The Wednesday program brought forward Anna Warfield, Rebecca Cauble, Genevieve Paddock, Juliette Meylan, Lillian Salter, Edith Champney, Stesia May, Diederika Millard, Anna Von Caulin, Catherine Smith, Elsa Hupfel and the Misses Barlow and Feltus, the latter two playing the Beethoven G Major Sonata, op. 14, No. 2, the Bach C Minor Concerto and Saint-Saëns's "Danse Macabre" as the final numbers.

Dr. Elsenheimer's program at his last lecture-recital for the season was a novel

one, consisting of the eight "Fairy Pictures," op. 3, by the Viennese *wunderkind*, Erich Korngold. These sketches, which have attracted considerable attention in musical circles since their publication, were splendidly presented, as were Sibelius's "From the Land of Thousand Lakes," ten pieces in the style of Grieg's lyric pieces for piano. As a closing number Bach's Prelude and Fugue in B Flat Minor was given, the solid musical thought of one of the greatest composers of all time bringing the pianist's series to an appropriate ending.

Quartet of Artists in Valparaiso Concert

VALPARAISO, IND., May 28.—A concert in the University Auditorium on Tuesday evening of last week presented Helen Axe Brown, soprano; Carl Morris, baritone; William E. Zeuch, organist, and Julia R. Waixel, accompanist, in a varied program, which was enthusiastically received by a large audience. Carl Morris, a former Indian, who has been successful in New York of recent years, was most admirable in "The Crescent Moon" and "Harbor Night Song," by Sanderson, and Bruno Huhn's "Invictus." Mr. Zeuch's work at the organ was as enjoyable as it was unusual. Miss Brown also contributed to the American composer's reputation with songs by Woodman, Carpenter and Ware, all of which gave Mrs. Waixel ample opportunity for displaying her especial fitness as an accompanist.

Edward Morris Bowman Addresses Philadelphia Teachers' Association

Edward Morris Bowman, the eminent piano pedagogue, was the guest of honor at a dinner given by the Teachers' Association of Philadelphia on May 21. President J. Francis Cooke presided as toastmaster and introduced Mr. Bowman, who made a short talk on the work of the teacher in America.

Zoellners to Stay Here This Summer

The Zoellner Quartet is to leave New York during the first week of June for a tour of Indiana. During the Summer this chamber music organization will appear at many of the leading Chautauquas, besides giving musicales at several of the Summer resorts on the Massachusetts coast. The Zoellners have decided to remain under the management of Marc Lagen for next season.

BIRMINGHAM SEASON ENDS

Operatic Tableaux by Music Study Club a Striking Entertainment

BIRMINGHAM, ALA., May 22.—The Music Study Club, Birmingham's most flourishing and important musical organization, held its final meeting last Friday with a program which was something of an innovation for this city.

Tableaux from different operas were given while music from the operas was being performed.

Mrs. Oliver Chalfoux was in charge of the music and she conducted her part of the program with her usual good judgment.

The opening number was the "Meditation" from "Thais," played by Mrs. Chalfoux on the harp, with Mr. Chalfoux as the violinist. Tableaux from "Tannhäuser," "Faust," "Carmen," "Madama Butterfly," "Aida" and "Nabucco" were charmingly presented. A Minuet by Gluck, played by Mr. and Mrs. Chalfoux, was the closing number.

The last week recorded the departure of one of Birmingham's gifted musicians, Mrs. Truman Aldrich, Jr. Mrs. Aldrich will spend the Summer at Sandwich, Mass., later going to Boston, where she will reside for the next two years. Mrs. Aldrich is widely known as a pianist of fine abilities, her successful appearance with the Minneapolis Orchestra, the Russian Symphony, the Victor Herbert Orchestra, the New York Symphony and the Philharmonic, of Atlanta, having given pleasure to music lovers throughout the South. After studying in Boston Mrs. Aldrich will probably go abroad.

"What is your idea of classical music?" "Well," replied Mr. Cumrox, "I don't profess to know much about it. But it always seems to me that when a man writes classical music he simply takes a tune and sees how much he can muss it up."—*Washington Star*.

The Schola Cantorum of New York

(MAC DOWELL CHORUS)

KURT SCHINDLER, CONDUCTOR

What the leading New York Critics have said about this organization:

PRESS COMMENT:

DEBUSSY'S "LES SIRENES"
Evening Post, Feb. 18, 1910—Unusually excellent support was furnished by the MacDowell Chorus.

N. Y. Press, Feb. 18, 1910—The MacDowell Chorus of women, trained to admirable proficiency by its conductor, Kurt Schindler, acquitted itself remarkably well, responding quickly to Mahler's demands and preserving perfect purity of intonation.

CHABRIER'S "ODE TO MUSIC"
Tribune, Jan. 4, 1911—The singing was finished and beautiful and reflected great credit on the choir.
H. E. K.

Evening Post, Jan. 4, 1911—The MacDowell Chorus distinguished itself by ravishing beauty of tone and admirable shading. Such finished choral singing is seldom heard in our concert halls.

N. Y. Press, Jan. 4, 1911—The finely trained chorus sang with excellent vocal shading, responding admirably to the conductor's demands.

N. Y. Times, Jan. 8, 1911—The chorus of women's voices gave an exquisite performance of the "Ode to Music," whose effect depends much upon the finesse with which it is interpreted, upon exactness of intonation, and the smoothness and richness of the choral tone. Mr. Kurt Schindler, an enthusiastic and idealistic musician, has trained his singers admirably.—Richard Aldrich (editorial).

Musical America, Jan. 14, 1911—Exquisite quality of tone, perfect intonation, great refinement of shading.

RUSSIAN CHORUSES

N. Y. Times, Jan. 20, 1911—The chorus did itself great credit, singing with excellent tone and finish, and showing the results of Mr. Schindler's admirable training.

Evening Sun, Jan. 20, 1911—Kurt Schindler's MacDowell Chorus was the star feature of the concert, for it sang twice again, with fine effect. The tone was rich and adequate, both in fortissimo and in gradations.

LISZT'S "LEGEND OF ST. ELIZABETH"

N. Y. Tribune, Dec. 12, 1911—The MacDowell Chorus sang with refreshing vigor, precision and euphony throughout, and was superbly supported by the Philharmonic Orchestra.—H. E. K.

N. Y. Evening Post, Dec. 12, 1911—Mr. Schindler by this superb presentation placed himself in the rank of the great conductors of the time. A splendid chorus of 250 voices.—H. T. Finck.

Evening Telegram, Dec. 12, 1911—Their work was performed with evident enthusiasm and marked by musicianly discrimination.

Musical America, Dec. 16, 1911—Never before has the MacDowell Chorus given more incontestable

proof of its right to be considered not only the foremost choral body in New York, but one of the foremost in America.

Evening Sun, Dec. 12, 1911—The new men's chorus gave a surprisingly good account of itself in the "Crusader's March."

N. Y. Journal, Dec. 12, 1911—Mr. Schindler led with zeal and full control, and his training of the MacDowell Chorus displayed golden results. They sang with spirit, with no lapses from the pitch and with great expressiveness.

Morning Telegraph, Dec. 12, 1911—The MacDowell Chorus, to judge by this performance, will supply that which is sorely needed in New York, that is to say, a vitalized modern and enterprising choral society which will give animated performances of surviving oratorios and new cantatas. Kurt Schindler is the very man for such a society. He is energetic, enthusiastic and is bound to go forward.

N. Y. Press, Dec. 12, 1911—Schindler's choral forces sang with fine sonority and rhythmical force, and the orchestra under his guidance accomplished good results. All honor to the young conductor for the way he handled a difficult task.

LISZT'S "DANTE SYMPHONY"

Evening Post, Dec. 22, 1911—In the Magnificat of Liszt's Dante Symphony the MacDowell Chorus revealed its exceptional beauty of tone.

DEBUSSY'S "LE MARTYRE DE ST. SEBASTIEN"

Evening Post, Feb. 13, 1912—The work was done exceedingly well and showed evidence of much rehearsing. The chorus quality is beautiful and deserves much praise for its clear enunciation of the French text.

N. Y. Sun, Feb. 13, 1912—The chorus sang particularly well in broader movements, while in those calling for delicacy of treatment the accuracy of the intonation and the generally good quality of tone gave pleasure to musical ears.

N. Y. Sun, Feb. 18, 1912 (Editorial)—Kurt Schindler for the good of the community has appointed himself conservator of the true gospel of French music. At any rate, such a conclusion would be justified from the uses to which he puts his MacDowell Chorus.—W. J. Henderson.

Morning Telegraph, Feb. 13, 1912—New York was badly in need of a choral society conducted with youthful spirit and occupying itself with newer issues. The MacDowell Chorus is the complement of an aching vacancy. The singing was, as usual, admirable.

Brooklyn Eagle, Feb. 13, 1912—The chorus did highly trained work, and the vocal output was remarkable, the color and weirdness of the score being as subtly handled as a great painter would express his ideas.

As the scope of the Chorus is to be considerably enlarged it has been found necessary to change the name.

OFFICE OF PRESIDENT:

Mr. Allen Robinson, 165 Broadway, New York

IS THE SONATA FORM OBSOLETE?

Not in the Opinion of Henry Holden Huss, Who Says It Will Continue as Long as Composers with Ideas Know How to Present Them in a Musicianly Way—Modern Tendencies in Music—The Sacrifice of Beauty to Effectiveness

THE Glorification of the *Motif* and the Apotheosis of the Three-Note Theme—these seem to be the predominating tendency of modern music." Seated at luncheon in a comfortable corner of the Hof-Bräu Haus, the atmosphere of which recalled student days in Munich under Josef Rheinberger, Henry Holden Huss spoke of musical tendencies of the day with peculiarly analytical insight. Having gained a reputation both as a composer and pianist, this American musician found many things to say about composers who are attempting, as he puts it, "to take beauty from art and at the same time call the remainder 'Art.'"

"When one tries to make art record everything, from a day in one's home to the wildest sort of flight of the imagination, one succeeds not in creating but in making art a kodak or a phonograph," said Mr. Huss. "Beauty is the essential in art, not in a subordinate way, but first, last

artistic guidance he is sponsor, his days are all too short. But this was one rare occasion when time did not so much matter.

"Do I believe that the sonata has become antiquated?" Mr. Huss continued, in answer to a suggestion to that effect. "Why, of course not! We must look at such things very calmly, from all possible viewpoints. There are many who think that the form is about done with, but I am unable to see for what reason. I ask you: If you have a good, original introduction, then a good, original first theme, an interesting 'Uebergang'—German training makes one turn to technical terms in the language of the Fatherland—then a fine second theme and a fitting 'closing-section,' what is there that makes the form obsolete or antiquated? Nothing under heaven, I am sure! And then comes the 'working-out section,' in which no restraint is put on the composer whatsoever. He may give out and develop his themes in any key, any manner, any order he wishes; he may 'fugue' one of them, he may make a canon in any degree with one of them; in fact, he is at perfect liberty to do what he wishes. The freest rhapsody allows a composer no more latitude than does this portion of the sonata. Then comes the return and his themes are repeated. Provided a composer has original material, the sonata form is as good as any and especially good for ideas that are worthy of a sonata.

Orchestral Sonata-Form

"Take the symphonic poem, which many living composers select for their ideas. What is it but the orchestral sonata form known as the symphony, with the barriers broken down? In every symphonic poem you will find the various movements which were born of the classic symphony; the new form has simply made it possible to have the work continuous, an advantage to writers of program music. No, as long

as men have inspired melodies and the equipment with which to present them to the world in a musicianly way the sonata form will go on."

The trend of the music of the future came up for discussion.

"Simplicity of expression must return. Complexity in harmonic development must soon reach a stopping place. Not that we shall necessarily begin to write in the sonatina style à la Haydn and Mozart, with airy theme and eighth-note accompaniments, but we will use our knowledge of harmonic possibilities with much greater restraint than at present.

"What I said of the *motif* and of the apotheosis of the three-note theme, of which latter a notable example is Strauss's use of the 'C-G-C' in his 'Zarathustra' is largely to be traced to the Wagnerian *leit-motif*. Those who followed the mas-

ter-musician decided that melodies were no longer necessary since Wagner had termed his melodies *motifs*. So they created little half-inch bits, called them *motifs* and put them in their works, finally becoming disgusted at their ill-success. Richard Wagner called his themes *motifs*, but many of them are full-fledged melodies; take the 'Walhalla Motif' as it first appears in 'Rheingold.' It is very simple, being but a succession of a number of D flat major and G flat major triads, such as any student of harmony might have written down after six lessons, *only no one did*. But the beauty, the grandeur, the nobility of this is stupendous. Our very greatest men, Bach, Mozart, Beethoven, Brahms and Wagner, have all been simple at times in their work and many of these sections of their compositions are among the most beautiful we possess." A. W. K.



The Little Cottage at Lake George, Where Mr. Huss Does His Composing

and always. The masterpieces of the great classic and romantic composers have endured because they are beautiful, because they bring into the lives of those who hear them a message that cheers and inspires."

No conversation has ever been begun touching on contemporary music, in which the name of Richard Strauss has not immediately come up for judgment.

"It is impossible for even the narrowest musician to repudiate Strauss entirely," the composer remarked, "but his later works, 'Salomé,' 'Elektra,' even the 'Domestica' are woefully devoid of sincerity. This quality to me is most important, and the composer who is not sincere might well indeed abandon his work, for music, in fact any creation without it cannot last. 'Tod und Verklärung' to me is Richard Strauss in an intensely human mood; it is great music and shows a tremendous creative impulse, but his music-dramas lack that special quality in almost every measure. There is a gigantic outreaching for effect obtained at almost any cost, and when it is gotten what is the result? Let Strauss beware lest he go down in musical annals as a *sublimated* Meyerbeer!"

Danger to Young Composers

"Then, too, one scarcely hears a new symphonic—and I may include operatic—work without being affected by the constantly changing harmonic scheme of the composer. This would seem, at first thought, to be a splendid means for attaining variety. It truly is, when judiciously employed, but think for a moment of having to look steadily into a kaleidoscope for two or three hours and you will see by analogy how monotonous the effect produced really is. Modern harmony, with its almost endless possibilities, myriad subtleties and its extraordinary freedom of design will lead the young and unknowing composer from the sane and righteous path only too quickly; in its meshes he will be enslaved and the getting out is ever so much harder than the entrance. We do need in this age a greater variety in musical expression than our ancestors required, but we certainly cannot now and will not demand a work every measure of which is in a different tonality and another rhythm."

Mr. Huss confessed that the busy Winter had kept him so occupied that this luncheon was but the third all season for which he had allowed himself a little extra leisure. Surrounded by an extremely talented coterie of young pianists, for whose

FARRAR AT BERLIN OPERA

Triumphs in First Appearance There as the "Goose Girl"

BERLIN, May 27.—Geraldine Farrar made her first European appearance as the *Goose Girl* in Humperdinck's "Königskinder" last night at the Royal Opera and delighted a huge audience. Hermann Jadower was the *King's Son*, as he had been in the New York production, and shared Miss Farrar's success. The performance was admirable in every respect, and curtain calls were numerous. Miss Farrar's art, both as singer and actress, never seemed more charming than it is now.

For the first time in a Berlin production real geese were brought on the stage instead of property geese, and though they had had but three days' training the flock behaved very well for Miss Farrar.

Miss Farrar's first appearance of her season at the Royal Opera was made Thursday night in "Madama Butterfly." The house was sold out and Miss Farrar received an ovation. There was another American in the cast in the person of Francis MacLennan, the tenor, who sang a splendid *Pinkerton*. This is an old part for him, as he has appeared in it no less than 150 times in the last three years in Berlin.

Katharine Goodson's Final Concerts

Katharine Goodson, the English pianist, whose present American tour has again been a series of triumphs, made her final appearances on May 18 before the Elinor Comstock Music School and on May 21 before the Morning Musicales in Detroit, Mich. These recitals were eminently successful and the artist was received with acclaim at both hearings. Miss Goodson sails on June 15, remaining in this country, owing to her husband's work in Canada, where he is conducting examinations for the Royal Academy in London. A few pupils, who have been coaching with Miss Goodson at the Comstock School, will accompany her to London to continue their studies.

Mascagni's "Isabeau" will have its first performances in German in Berlin, Vienna, Munich and Budapest at the beginning of next season.

Frankfort-on-Main is to have the premiere of "Der ferne Klang," a new opera by Franz Schrecker, this month.

A METROPOLITAN SOPRANO IN ROLE OF TEXAS RANCHER



Vera Curtis

Vera Curtis, the new American soprano of the Metropolitan Opera House, is an ardent lover of outdoor life and nothing contents her more than a visit to such a scene as that herewith pictured. The snapshot was taken recently on a Texas ranch. Miss Curtis has been one of the soloists with the Russian Symphony Orchestra on its long Spring tour and has met with unvarying success. She returned to New York last Monday.

Prince Montenuovo is to retire from the post of director-in-chief of the Vienna Imperial Opera and the other court theaters and to be succeeded by Prince Hohenlohe.

Paul Knüpfer, the Berlin basso, is to sing at the Bayreuth Festival again this year.

DETROIT PLANS FOR FUTURE

Leading Orchestras and Solo Artists to Visit City Next Year

DETROIT, May 24.—The Detroit Orchestral Association held its annual meeting on Tuesday evening last and re-elected the following officers for the coming season: W. H. Murphy, president; F. M. Alger, vice-president; Charles Moore, treasurer; John Scott, auditor; Newton J. Corey, secretary and manager; Lem W. Bowen, Charles L. Freer, Edwin S. George, Wilfred C. Leland and J. Harrington Walker, directors.

The fact that the deficit of the association this year is measurably smaller than that of similar associations in Cleveland and Pittsburgh was commented on with much satisfaction. It was voted to keep the price of the cheaper seats down to the present scale, so that as many persons as possible can enjoy the concerts arranged by the association at a reasonable outlay. Seven concerts will be given next season, as against the six of the present season and five of the season 1910-11. Four of the concerts will be given by Eastern orchestras, namely, the Boston Symphony, New York Philharmonic, New York Symphony and Philadelphia Orchestras. Two of the remaining concerts will be given by the Thomas Orchestra and one by the Minneapolis Orchestra.

James E. Devoe, the local manager, announces a series of subscription concerts for the coming season, instead of the usual separate attractions. The artists and organizations engaged include Schumann-Heink, Alma Gluck, the Flonzaley Quartet, Josef Lhévinne and others of equal note. Tickets for the series have been priced at an unusually low figure. E. H.

Walter Hyde to Remain in Light Opera

Walter Hyde, the English tenor, now singing the title rôle of "Robin Hood" at the New Amsterdam Theater, New York, is to remain in this country as leading tenor of the De Koven Opera Company. He has signed a contract for a long term with Manager Daniel V. Arthur, the De Koven company paying \$25,000 for his release from his contracts to sing in grand opera at Covent Garden and Berlin. According to his new contract, Mr. Hyde is to be free to sing ten performances every year at the Metropolitan Opera House.

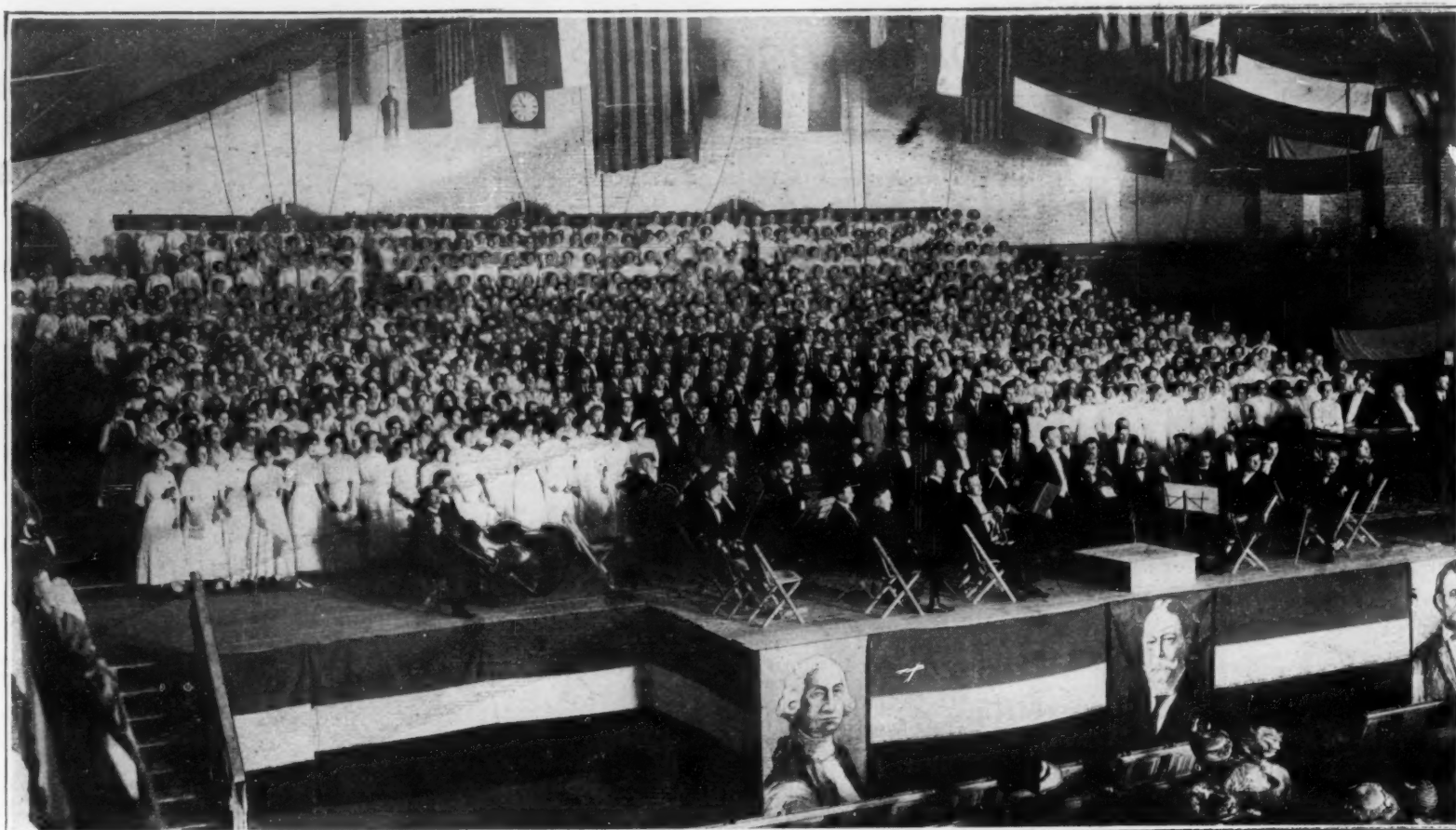
SEATTLE'S PUBLIC SCHOOL FESTIVAL

Two Choruses of a Thousand Voices Each Heard in Excellent Performances

SEATTLE, WASH., May 21.—The second annual May Festival, given by the public schools of the city, was held on the 17th and 18th at the Armory and included three performances given by the High School Festival Chorus of a thousand voices, under the direction of David F. Davies, and the Boys' Festival Chorus of a thousand voices from the grammar schools, directed by Lucy K. Cole. The choruses were assisted by the Seattle Philharmonic Orchestra, John M. Spargur, conductor, and the soloists were Mme. Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone.

The Friday evening concert was given by the High School Chorus, which sang Gounod's "Soldiers' Chorus," from "Faust"; Balfe's "Gypsy Chorus," from the "Bohemian Girl"; Pitsuti's "Spring Song," Gounod's "By Babylon's Wave," Donizetti's "Italia Beloved," Haydn's "Marvelous Work" from the "Creation" with Mme. Rider-Kelsey; Wagner's "Pilgrims' Chorus," from "Tannhäuser," and Folk Songs: "Killarney," "Loch Lamond," "March of the Men of Harlach," "The Watch on the Rhine" and the "Star Spangled Banner." The work of the chorus, for a body of untrained voices, represented a genuine achievement. The volume was clear, fresh and resonant, and the attack, save in a few instances, decisive. Mr. Davies, who by dint of hard work brought the chorus to a degree of excellence that made its work most enjoyable, deserves much credit.

Mme. Rider-Kelsey, from the moment of her first appearance, established herself as a favorite and an enthusiastic reception was accorded her. Her solo numbers, besides her duet, Herman's "Ständchen" with Mr. Cunningham, and her solo with the chorus, were Haydn's "With Verdure Clad," "Duparc's "Chanson Triste" and



The High School Chorus of Seattle, Which Gave a Notable Music Festival

Bemberg's "Chant Venetian." Mme. Rider-Kelsey's singing revealed a voice of wide range, full and beautiful in quality, at times powerful, and of wonderful flexibility throughout its entire compass. Her singing of Bemberg's "Chant Venetian" was especially delightful for its delicate texture and rhythmic beauties and the audience was not satisfied without a repetition of it. One of the many charms of her singing lies in her clarity of enunciation regardless of the language of the song.

Claude Cunningham sang Handel's "Arm, Arm, Ye Brave," from "Judas Maccabeus"; Rubinstein's "Es Blikt der Thau," Hildach's "Der Oede Garten" and Strauss's "Zueignung." His voice, a rich baritone, capable of expressing every phase of emotion, created a profound impression. He sings with conviction and sincerity and is an artist not only of temperament but intellect. Besides giving capable assistance to the soloists and chorus, the orchestra played Weber's Overture, "Euryanthe,"

and the Third Movement from Tchaikovsky's Sixth Symphony. Mr. Spargur's men were in good form and came in for their share of the applause that was much in evidence during the entire evening.

The Saturday afternoon program was given by the Boys' Festival Chorus, under the direction of Lucy K. Cole. The selections sung were well suited to the children's voices and consisted of Rossini's "To the Tap of the Drum," from "William Tell"; Weber's "Huntsman's Chorus," from "Der Freischütz," and a group of Folk and National songs: "The Irish Boy," "Japanese National Song," "Contrabandista," "Indian War Song." An impressive flag ritual, which included the singing of "America" was also given. Mme. Rider-Kelsey sang Puccini's "Non la sospiri" and "Vissi d'arte," both from "Tosca." With Mr. Cunningham she sang "La ci darem" from Mozart's "Don Giovanni." Mr. Cunningham sang "O, du mein holder Abendstern" from "Tannhäuser." The orchestra opened the

program with Nicolai's Overture, "Merry Wives of Windsor" and later played Marchetti's Spanish Suite, "La Fête de Seviglia."

On Saturday evening, the High School Chorus repeated the numbers given Friday evening and the second hearing gave an equally favorable impression. Mme. Rider-Kelsey's voice revealed new beauties in her singing of Weber's "Wie Nahte der Schlummer" from "Der Freischütz," and a charming arrangement of a Strauss waltz by Frank LaForge, "Storiello del Bosco Viennese." "Tutte le feste al tempio" from "Rigoletto" was sung with Mr. Cunningham. Mr. Cunningham sang "Eri tu che macchiavi" from Verdi's "Masked Ball," and two songs in English, Lawrence Kellie's "I Had a Flower" and Bruno Huhn's "Invictus." The orchestra gave the "Tannhäuser" Overture and Guiraud's "Danse Persane." Charles S. Burnett's work at the piano proved him to be an efficient and reliable accompanist. C. P.

CINCINNATI ORCHESTRA IN SUMMER CONCERTS

Opening Program at Zoological Gardens Given Last Sunday—Local Artists and Students in Recitals

CINCINNATI, May 27.—Emil Wiegand, director of the Wiegand Violin School, left here to-day for Brussels for a Summer of study. During his stay in Brussels he will take a course of instruction either with Ysaye, with whom he formerly studied, or with César Thomson. Mr. Wiegand will return in September.

About forty men of the Cincinnati Symphony Orchestra took part in a Festival at Knoxville this week. Rehearsals were commenced immediately upon their return for the concerts at the Zoological Gardens which began Sunday under the direction of Mr. Spargur, of Seattle, formerly of Cincinnati. The Sunday concerts at the parks are now being given regularly and immense crowds attend.

Theodor Bohlmann and Bernard Sturm, violinist, gave a concert in Franklin, O., Tuesday evening, and on the same evening Harold Beckett Gibbs, who has established an excellent reputation as an authority on Gregorian chant, gave an interesting lecture in Fort Wayne, Ind., with the assistance of Francis MacVeigh, a gifted boy soprano, and five other boys from the choir of the Sacred Heart Church, Camp Washington.

Alma Beck, Cincinnati's splendid young contralto, is going to the fore very rapidly in her concert work. She sang before a discriminating audience in Dayton Tuesday evening, having the assistance of Gertrude Isidor, violinist, and Alice Shiels, pianist. Miss Beck and Miss Shiels also appeared in Sharon, Pa., on Friday evening.

Several recitals have been given during the week at the Cincinnati Conservatory of Music.

Frances Hobart, who appeared Monday evening, is from New York City and has been devoting the past five years to her

musical studies at the Cincinnati Conservatory. She presented her program in an interesting manner, for she has a strong personality in addition to her musical gifts. The abandon and artistic finish with which she delivered a group of Chopin and d'Albert justifies brilliant predictions. She is a pupil of Frederick Shailer Evans.

Frances Moses's pupil, Lorena Creamer, mezzo-soprano, was heard in an artistic song recital on Wednesday evening. Her clear, fresh voice, animation and artistic skill combined in providing the audience with an enjoyable evening. The assisting pianist, Jennie Vardeman, a pupil of Theodor Bohlman, played two groups of solos in an altogether compelling manner.

Elizabeth Martin's graduation recital was an event which brought into public notice a young pianist, well equipped technically and musically. Much interest was centered in her brilliant performance of the Tausig "Gypsy Tunes" and in her capable presentation of the Saint-Saëns C Minor Concerto. She has studied with Theodor Bohlman.

Noncie Cook, pianist, also a Bohlman pupil, is thoroughly artistic and logical in her playing and gave an excellent account of her capabilities in her interesting program composed of the Mendelssohn G Minor Concerto and compositions of Chopin, Godard, Moszkowski and Saint-Saëns.

A large audience was attracted to the Conservatory Friday afternoon by the recital participated in by pupils from the classes of Pier Adolfo Tirindelli and John A. Hoffman. Much fine new talent was given its first hearing in an interesting program. Among those who were presented were Corinne Sternheimer, Clarence Barter, Nelle Page, Maria Elise Johnson, Ruth Brockett, Clarissa Crawford, Elizabeth Jane Martin and Elizabeth Moloney.

The recital of Florence Weidner, reader, pupil of Helen May Curtis, assisted by Hazel Dessery, pupil of Bernard Sturm, was also of considerable interest, as was the program presented on Saturday evening by Ruth Kroger, pupil of Ethel Roland, assisted by Helen Porture, a violinist pupil of Pier Adolfo Tirindelli. F. E. E.

The Felix Mottl monument designed by Fritz Behn has been placed in position in the Waldfriedhof at Munich. In addition to the conductor's name it bears only a bronze relief of Orpheus and Eurydice.

SEEK MUSIC DIRECTOR OF PITTSBURGH SCHOOLS

Local Board of Education May Go Out of City to Get Right Man—Place to Pay \$5,000 a Year

PITTSBURGH, May 27.—Pittsburgh's new Board of Public Education will soon elect a director of music and it is said that the board will not hesitate to go out of Pittsburgh for a man if a suitable musician cannot be found here. The new superintendent of the city schools, Prof. S. L. Heeter, expects to give Pittsburgh a high musical standard and some innovations in music instruction are expected to be introduced in the schools here at the beginning of the new school year. While it has not been announced what the salary will be, it is reported that the board will pay \$4,000 or \$5,000 a year and that Professor Heeter will have the naming of the new man, subject, however, to the approval of the board. The indications are that "ragtime" will be barred from the city schools.

Charles Wakefield Cadman, the Pittsburgh composer, who has been in Denver for nearly a year, as organist in one of the prominent churches there, is contemplating a visit to Pittsburgh. A concert in which his works will be sung and in which he will be assisted by such old-time friends as Hollis Edison Davenney, Paul Harper and others, likely will be a feature. Mr. Cadman has completely recovered his health

and is now said to be receiving a splendid income from the sale of his compositions. He has been spending much of his time on new music and it is expected that he will have some important announcements to make before long.

Mrs. Marie Stapleton Murray, the Pittsburgh soprano, was the soloist this afternoon and to-night at the Knights Templar Conclave, which is in progress in this city. She also appears in a recital on May 31 at Brookville. Mrs. Murray's services have been greatly in demand in Pittsburgh during the last six months and she has met with splendid receptions everywhere. Mrs. Murray has also been re-engaged as the soprano soloist at the Chautauqua Assembly grounds for August.

Mr. and Mrs. James Stephen Martin gave a musical last Monday night, which was one of the best of the season. Among those who appeared were Hollis Edison Davenney and his wife, Mrs. Marguerite Holt Davenney, who has been chosen soprano of the North Presbyterian Church. These two well-known soloists are forging to the front in Pittsburgh. E. C. S.

Opera Manager (to patron)—"Can you suggest any other improvements in my house besides sinking the orchestra?"

Patron—"Yes, sink the stage also."—Guckkasten.

Maggie Teyte, filling her first music hall engagement at the London Alhambra, is singing the "Vissi d'arte" from "Tosca" and Bemberg's "Chant de Bacchante" as her regular program numbers.

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ECHOES OF MUSIC ABROAD

Busoni in Triple Rôle in London Concert Hall—"Children of Don" to Sing English for Hammerstein and Excited Native Composers Next Friday—Carreno Closing a Record Season, Prepares for Bavarian Highlands—Wagner Program Notes for London Philharmonic Concert—Another Competition for Berlin's New Royal Opera House

THE chief interest of the concert world at present is focussed upon London, where "the grand season" is now approaching its height. Unlike any other world center, the English metropolis has its music year blocked off into three distinctly defined seasons. First there is the Autumn season, beginning with the Queen's Hall "Proms." and lasting till well on toward Christmas. Then there is a sharp break before the Winter season sets in, and between its slump in March and the beginning of the most crowded and varied season, coincident with the formal opening of the opera season at the end of April, there is another hiatus. Thus, while New York has one season more compact and more noteworthy than all of London's three together, London's music year begins earlier and lasts much later, with its meal schedule, musically speaking, of an early breakfast, light luncheon and prolonged dinner.

Next week's announcements include an "orchestral concert" to be given by Ferruccio Busoni with the Queen's Hall Orchestra. After playing the pianoforte part of Beethoven's "Emperor" Concerto and Liszt's "Todtentanz" he will take the bâton from Henry Wood and conduct his own "Comedy Overture," "Berceuse Elégiaque" and "Turandot" Suite, his opus 41.

A new and auspicious collaboration last week was that of the graceful art of Maggie Teyte and the eloquent accompanying of Coenraad van Bos. An, at all events, extraordinary collaboration will be witnessed next week when Fritz Scavenius, a Danish pianist who makes a specialty of Grieg's music to such an extent that he is designated tersely "the Danish-Grieg pianist" will be "kindly assisted" at his recital by Rangiuia, "the celebrated Maori chieftain, who will sing Maori folksongs in native costume."

The program of the recital given by the youthful fourth Madame Leschetizky contained a Schumann composition unduly neglected by pianists in general. This is the Humoresque, op. 20, a work of many lovely moments, albeit, it may be objected, of a length scarcely atoned for by the disappointing culmination of interest toward the end. The Marie Gabrielle of the romance of the octogenarian pedagogue's old age also played three of her husband's compositions—a Siciliana, a Tarantella and a Prelude, op. 48.

AN attack of bronchial catarrh that incapacitated her for public playing for several weeks did not prevent Teresa Carreño from playing, in all, 87 recitals and concert engagements during the season she closed on Tuesday of this week with her appearance at the Lower Rhine Music Festival at Aix-la-Chapelle. This engagement followed a series of appearances in London, for which she left her seaside retreat at Folkstone. Her season began on the 30th of September.

Now this most cosmopolitan of all pianists is back once more at her home in Kurfürsten Damm, in Berlin, where she will continue her teaching up to the last minute before leaving for Summer quarters. Part of June, all of July and August and part of September are to be spent this year in Oberstdorf, one of the most beautifully situated little towns in the Bavarian Highlands. A few pupils will follow her, not a great many, as complete recuperation is to be the main business in hand this Summer.

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AGAIN the statistician speaks, this time to prove that Germany is still faithful to her ancient gods. As far as the actual number of performances during the year



Gottfried Galston

Gottfried Galston, who is to make his first visit to this country next season, will have the distinction of giving the first recital to be given in the new Æolian Hall. This event, which is scheduled for November 2, will mark this pianist's first appearance in recital in New York.

1911 is concerned, Brahms ranked first with 1,195 in the Fatherland alone. Inasmuch, however, as 592, or nearly half of this number, related to songs, this record is not nearly so imposing as the 1,120 attained by Beethoven.

Third on the list stood Schumann with 914, and then followed in order Schubert with 764, Mozart with 547, Liszt with 529, Bach with 521, Wagner with 480, Hugo Wolf with 405, Max Reger with 326 and Richard Strauss with 322.

FOR the London Philharmonic Society's centenary concert on Thursday of last week the program book contained the unaccustomed legend, "Analytical Notes by Richard Wagner." The explanation lies in the fact that the special feature of the program on this occasion was Beethoven's "Choral" Symphony and the notes used were those supplied by Wagner for one of the venerable society's concerts he conducted on his visit to London in 1855.

In the previous year Costa resigned the conductorship of the Philharmonic, whereupon the directors scoured the Continent for a successor, as the London *Daily Telegraph* recalls. Eventually the services were secured of Wagner, who, as soon as he arrived, entered with enthusiasm upon his

task. He thought highly of the Philharmonic Orchestra, and admired more especially the fine tone of the strings. But neither the composer's methods of conducting nor his works proved attractive to the London public. In the short time allotted to rehearsals he had insufficient opportunity of molding the players to his will, and, consequently, when the hour arrived for the performances they did not respond firmly to his directions.

Some years later George Hogarth, the then secretary of the society, wrote that the Philharmonic season of 1855 "was on the whole neither pleasant nor satisfactory," and that at its close "Mr. Wagner hastened to take his departure from England." "Mr." Wagner, however, has since made a good many admirers for himself in that same England.

Last week's concert was given over entirely to Beethoven. The third "Leonora"

describe one of the characters as having presented "a glorious figure in white, the Lohengrin of polo," says the London *Daily Telegraph*. "In due course one may hope to meet (on the stage) with the Tannhäuser of hockey, the Siegfried of cricket, and the Tristan of tennis. A nice, quiet, out-of-door game for association with Wotan would, one imagines, be croquet—or possibly bowls. But why restrict these picturesque comparisons to Wagner lore? The next heroine, for example, could be made to exclaim ecstatically to the man she loves, 'You looked an enchanting figure in a jersey—the Faust of football.'"

NEXT Friday is looked forward to in England's optimistic circles—in skeptical quarters, as well, it may be—as a turning point in the history of home-grown opera. On that evening, with Arthur Nikisch at the helm to keep the "very heavy orchestration" from completely submerging the required "voices of exceptional carrying power" the "Children of Don" will be turned loose on the stage of the London Opera House. Nothing more has been said of late of "Fionn and Tera," for which the Duke of Argyll supplied the Scotch Drysdale with a "book," but its fate may depend upon the outcome of this experiment with Josef Holbrooke's opera.

With three exceptions—Jeanne Jomelli sings *Gorwin*, Enzo Bozano is *Nodens* and Josede Moraes, the *First Priest*—the cast is limited to singers who can claim English as their mother-tongue. Of these several are outsiders specially engaged—Gertrude Blomfield, a Liverpool soprano, who is to create *Don*; Alan Turner, the *Gwydion*; Humphrey Bishop, who will sing *Lyd*; Andrew Shanks, a Scottish *basso cantante* who will be the *Govannion*; and Frederick Blamey, the *Gwion*. Otherwise, the principals are American "regulars." Augusta Doria is *Elan*, Frank Pollock, *Arwen*; Henry Weldon, *Math*; Arthur Philips, the *Second Priest*.

Meanwhile, the Covent Garden energies are directed toward the forthcoming *première* in England of Wolf-Ferrari's "The Jewels of the Madonna," under the musical director and the stage manager who were responsible for the Chicago production of the work. In London Amedeo Bassi's rôle of *Gennaro* is to be sung by the new tenor, Giovanni Martinelli, with Minnie Edvina as *Maliella* and Chicago's *Rafaele*, Mario Sammarco, in his original part. Several of the minor rôles are filled by those that created them in Chicago.

Eleanor Painter, the American soprano who has been engaged for the next three years at Covent Garden after a début there as *Musetta*, is known as Eleanor Painter-Schmidt in Germany. She is engaged for dramatic soprano rôles at the new German Opera House soon to be opened in Charlottenburg-Berlin.

MAX REGER, the musically garrulous, is never content to do one thing at a time. In addition to the "Concerto in the Old Style" for orchestra recently completed he has just finished—three short pieces for orchestra—"Notturmo," "Elfenpuk" and "Helios." Likewise he has two works of large dimensions for voice and orchestra ready for a public hearing, "An die Hoffnung" for contralto solo and orchestra and a "Roman Song of Triumph" for male chorus.

OF considerable importance for the history of sixteenth century music is a discovery reported to have been made by Dr. Engelke, of Magdeburg, in the shape of a volume of fugues composed for string and wind instruments by Johann Walther, who was a friend of Martin Luther and died in the year 1570. The fugues are twenty-six in number.

The title of the volume, according to the Berlin correspondent of the London *Times*, gives the date of the compositions as 1542 and describes the fugues, seventeen of which are composed for three "voices" and nine for two "voices," as written "on the eight tones for instruments of the same pitch (*gleichstimmig*), remarkably easy of performance and very useful, convenient and serviceable."

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

THE general outlines of the Richard Wagner Centenary celebration to be held in Leipsic next year have been decided upon. They provide for the unveiling of Max Klinger's statue of Wagner on May 22, a gala concert, conducted by Arthur Nikisch, in the Gewandhaus in the evening of that day and a national concert in the Albert Halle on the 24th, while at the Municipal Opera the entire series of the composer's stage works, in new scenic garb, according to present plans, will be performed under Otto Lohse's direction.

WHEN musical talent strikes into an English family it is peculiarly prone to spread itself around so that the special objects of its favor will not have occasion to complain of having to live isolated, misunderstood lives. The most recent case that has come to light is that of the family of A. D. Peppercorn, a landscape painter, who has five daughters, all of artistic equipment, all pursuing one or another of the arts under different names.

Only Gertrude Peppercorn, who is well remembered in this country, uses the family name, and this by virtue of the fact that she was the first to achieve distinction. But she is not the only pianist among them. Her sister, Hilda Saxe, is now almost as well known in England as she is and their annual Spring recitals in London this year are less than a week apart and under rival management. Miss Saxe plays at Æolian Hall on Friday of this week as a Quinlan artist, while her elder sister's recital takes place in the same hall next Tuesday under N. Vert management. Since the marriage that immediately preceded her last visit to this country Miss Peppercorn, easily one of the most gifted of the younger generation of pianists, has not courted public appearances with as much zest as of yore.

Masquerading under the near-French name of Aimée Carvel is a third talented Peppercorn. Her instrument is the violin. Following a formal debut in Berlin she appeared in London for the first time last June and there she has appeared in recital again this month after a tour of Scandinavia. A fourth sister is expected to be heard from, while the only one that has followed the father's cue has established herself as a portrait painter known to the public as Winifred Howe.

Clara Butt, as has been noted before, is one of four singing sisters, but not one of the younger three has established any claim as yet to being considered a satisfactory

substitute for the "six-foot-two" contralto. It is true, however, that one sister, Ethel Hook, has recently been attracting attention in Germany and even won the august approval of the Kaiser. Other instances in England that come readily to the pen are May and Beatrice Harrison, as a violinist and a 'cellist, respectively, of equally striking endowment, and the piano-playing Verne sisters, Adela and Matilda.

A typical Harrison program, by the way, was announced for Thursday of this week at London's Queen's Hall with the orchestra of that name under Henry Wood's baton. The three items were the Brahms Concerto in A minor for violin and 'cello, of which the sisters have made, in a sense, a specialty, the Schumann Concerto for 'cello, likewise in A minor, and the Glazounoff Violin Concerto, which Zimbalist played here this Winter. As the Glazounoff work also is in A minor, there was a serious risk run of monotony of tonality.

NO one subject to attacks of vertigo should try to follow the various moves and counter-moves that mark Berlin's progress, or the reverse, in the matter of getting a new Royal Opera House. Having tried restricted competition for a design for the building and found it a snare and a delusion even after practically accepting a compromise design, the German government has now decided to do what the general public felt should have been done at the outset and institute an open competition to all comers.

This step was adopted at a meeting held the other day with the Minister of Public Works in the chair. It is realized after a lamentable squandering of time that a "close competition" is not calculated to produce an opera house that should be a representative architectural monument of the time.

FROM Bremen and the Philharmonic Orchestra of that city the Berlin Royal Opera has secured a new concert-master in the person of Leopold Premyslav. The post he is to occupy was filled for many years by the late Carl Halir, during whose tenancy, with Karl Muck as the *chef d'orchestre* and Felix Weingartner as the visiting conductor for the annual series of ten pairs of subscription concerts, the orchestra ranked as the finest opera house orchestra in Germany. When Halir resigned he was succeeded by Alexander Sebal, who remained until he received Dr. Ziegfeld's invitation three years ago to come to Chicago.

ROANOKE MANNERCHOR SINGS

Local Society in Ambitious Program—
 Girl Violinist Astonishes

ROANOKE, VA., May 25.—The second annual Spring concert by the Roanoke Männerchor presented that body of singers in an ambitious program, in which they acquitted themselves most creditably. The two numbers which won the greatest popular favor were the difficult "Pilgrim's Chorus," from "Tannhäuser," and Dudley Buck's cantata, "Paul Revere's Ride," in which the solo parts were admirably sung by Gordon Baker and Colin Burnett. In these, as well as in its other selections the club sang with even balance of tone and with splendid ensemble effect.

The sensation of the evening, however, was in the playing of little Maria Adkins, a young violinist of this city. The skill which she displayed in her performances of Vieuxtemps's Ballade et Polonaise; in "Canzonetta," d'Ambrosio and Menuet, Beethoven, was astonishing. The little lady will go to New York for further training this year.

Credit for the success of the concert is due Mr. Scatchard for his work in training of the chorus. Professor P. Ramussen, as usual, was an admirable accompanist.

Reinald Werrenrath's Engagements

Reinald Werrenrath, the popular young baritone, remains active despite the general cessation of musical affairs. He is scheduled to sing in New York on June 6, at Norfolk, Conn., on the 14th, and at Saratoga Springs, N. Y., on the 20th and 21st.

Mario Ancona, formerly of the Manhattan, sang *Scarpia* in "Tosca" in Lisbon recently.

CONCERTS AT PEABODY

Both Advanced Students and Preparatory Class Members Presented

BALTIMORE, May 27.—The fifth exhibition concert by advanced students of the Peabody Conservatory was given on May 24, and was an artistic success. Each of the participants was recalled again and again. MacDowell's Piano Concerto in D Minor and Tchaikowsky's Piano Concerto in B Flat Minor were excellently played by Hortense Gundersheimer and Josephine Williams. Popper's Requiem for three 'cellos was finely presented by Ethel Lee, Isidor Sokoloff and Louis Schwartz. The work of the other students was of equal merit. They were Emma Mayerschein, Imogen Rothel, organ; Eli Kahn, Ruby Stanford, violin; Isidor Sokoloff, 'cello, and August Hoen, Rachel T. Aldridge, Felix McNally, Ethel H. Thompson, vocalists.

The preparatory department of the conservatory gave six excellent concerts during the week of May 20 under the direction of May Garretson Evans, superintendent. The participants were students of Elizabeth Albert, Ethelind Ballard, Bertha Bassett, Virginia C. Blackhead, Miss Cole, Elizabeth Coulson, Rose A. Gorfine, Olga von Hartz, Laura Hevon, Carlotta Heller, Henrietta Holthous, Anne A. Hull, Mary K. Hutchins, Nettie R. Jones, Blanche Parlette, Louis Randolph, Selma Rosenheim, Marion C. Rous, Mabel Thomas, Susanna M. Warden, Mrs. Annie Haines Carpenter, Mrs. Caroline W. Turner, Franz C. Bornschein, Alan Houghton and Frederick R. Huber. An interesting feature was the fine playing by the orchestral class, conducted by Franz C. Bornschein.

Isadora Duncan has found a new public for her dancing in Rome.

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SAFONOFF CLAIMS MILAN'S APPLAUSE

Achieves Marked Success with
Local Orchestra—The Next
Scala Season

Bureau of Musical America,
8 Via St. Maria, Fulcorina,
Milan, Italy, May 7, 1912.

THE orchestral concert at the Scala directed by Maestro Safonoff had an emphatic success last evening. The program contained the "Pathétique" Symphony, by Tchaikowsky; Good Friday, from "Parsifal"; "La piccola Serenata," for strings, by Mozart, and "The Great Russian Easter," by Rimsky-Korsakoff. The greatest success was achieved in the first and last pieces, naturally. After the third movement of the symphony and after the "Great Russian Easter" there were real ovations for the conductor.

Safonoff's fame is already widespread in Italy, especially as a result of his success last year at Turin. He is a director full of energy and does not lack magnetic power over the orchestra and public, a power which is derived to a certain extent from the peculiarities of his gestures and manners, which contribute in no small degree to gaining him a real sympathy. The fact that Safonoff directs without the baton is certain to interest a public like ours, accustomed to see Italian, French and German directors employing an entirely different mode. But, outside of these details, which serve not to lessen Safonoff's success, the public has found in his methods many other reasons for admiration. Never has the sentimental Slav music seemed so fascinating as last evening in the fourth movement of the "Pathétique." Never, as last evening, in the "Russian Easter," have there been brought out so powerfully the different orchestral colors which Rimsky-Korsakoff painted upon the religious melodies of his nation. And the interpretation of *L'Allegro con grazia* of the "Pathétique" was of really superior quality in rhythmic grace. The playing of the orchestra, outside of some uncertainty in intonation on the entrance of the brasses, was magnificent in its fervor and admirable in discipline.

Coming Season at the Scala

Definite information concerning the next season at the Scala is now at hand. It has been decided to give the "Fanciulla del West," by Puccini, which should have been given last year; and also to give "Lohengrin," in which the tenor, Ferrari-Fontana, will have the name part. Other operas in view are "Salomé," "Robert the Devil" and "Carmen," with the tenor, De Muro.

Young composers who will figure are Montemezzi, with "The Love of Three Kings," from the tragedy by Sem Benelli; Wolf-Ferrari, with "The Jewels of the Madonna" and "The Inquisitive Women" and De Sabato with "Il Macigno" (libretto by Alberto Colantuoni). For some time the giving of revivals has been a rule at the Scala and this year the management is considering a Rossini revival, with either "Moses in Egypt" or "Cinderella." Verdi's "Rigoletto" may also be given.

Of Montemezzi, among the newer composers, the Milanese public has already heard "Gallurese," given some years ago at the Dal Verme. Vittorio De Sabato is a very young composer, perhaps not yet twenty. He will fight his first battle, therefore, at the Scala, where, however, he has

A REUNION OF "OLD PALS" AND BROTHER ARTISTS



From Left to Right: Howard Chandler Christy, Painter and Illustrator; William Henry Humiston, Composer and Conductor, and Ellison Van Hoose, Opera and Concert Tenor

DURING the week of the Cincinnati May Festival, Duncan Falls, O., was the scene of a meeting between three friends of old standing, all artists, and it was there that the accompanying picture was taken. They are Ellison Van Hoose, the American tenor; William Henry Humiston, composer-conductor, and Howard Chandler Christy, whose pictures are familiar to everyone. Ten or twelve years ago the

three artists were living together in an apartment in New York and it was decided that they should hold a little reunion this Spring at Mr. Christy's home in Duncan Falls, as Mr. Van Hoose was singing at the Cincinnati Festival and Mr. Humiston was returning East from his Winter's tour, which took him as far as the Pacific Coast. Tenor, composer and illustrator spent many hours together at Mr. Christy's home.

already tasted success as a symphonist at the concert directed by Serafin.

Among the artists Burzio has been re-engaged and I hear indirectly of the engagement of Mlle. Edwina, who, I think, is American.

Maestro Serafin has left for Paris, where, as has already been made known, he is to direct the season of Italian opera at the Grand Opéra. Maestro Muigardi has also left for the French capital. The next season at the Scala will begin in October and ten operas will be given.

Opera by Ponchielli Pupil

At the Lyric Theater, in Milan, at the next Autumn season, they will give "Cingalegra," by Armando Seppilli, pupil of Amilcare Ponchielli, composer of "La Gioconda." The libretto, by Colantuoni, unfolds a romantic story of humble life. The first scene is a tavern on the Island of Cefalonia. The second act is near Pilo, on the mountains of Tessaglia, and the last act is the same as the first.

Edgarda is a girl of happy disposition with two younger sisters, and the tavern of Argostoli is made gay by their songs and laughter. A passionate drama of love brings the first signs of weeping to the face of *Edgarda*. Then comes the ruin, the squalor of dark adventure and the slow fading away of the girl to an infinitely strange death.

A. PONCHIELLI.

Orchestra of 500 Aids in Memorial to "Titanic's" Bandmen

LONDON, May 24.—The greatest orchestra ever assembled, consisting of 500 men under the direction of Sir Henry Wood, aided in an impressive tribute to the *Titanic's* musicians in Albert Hall to-day. There was an audience of 10,000 persons to join in the singing of "Nearer, My God, to Thee." Besides Sir Henry Wood the combined orchestras were directed by Sir

Edward Elgar, William Mengelburg, Thomas Beecham, Landon Ronald and Fritz Eraldi of Hammerstein's opera. The orchestras participating were the seven principal London combinations, including the London Symphony Orchestra, which recently visited New York; the Queen's Hall Orchestra, the Covent Garden and Hammerstein's Opera Orchestras and bands.

Atlantic City Artists Winning Success Abroad

ATLANTIC CITY, May 25.—Mr. and Mrs. Louis Kroll, pianist and contralto, formerly of Atlantic City, are giving a series of concerts in England. Mr. Kroll was director of the Marlborough Piano Quartet here for seven years. He gave a series of piano recitals in Posen, Poland and in several German cities before going to England. Mrs. Kroll is a pupil of Oscar Saenger of New York and has an extensive operatic repertoire. Her guest appearances in Berlin opera this Spring were of much interest. Mr. and Mrs. Kroll will spend the Summer in Atlantic City and give a series of concerts. A reorganization of the Philharmonic Ladies' Chorus, forty voices, of which Mr. Kroll was director, is to be a feature of the Summer work. L. J. K. F.

Cavalieri "Really in Love" at Last

PARIS, May 18.—Lina Cavalieri is at last really in love. She admits it herself. A formal engagement between her and Lucien Muratore, the Paris Opera tenor, is denied, but, nevertheless, the prima donna confesses that she has conceived an ideal love for her fellow artist. All her other admirers, princes, American millionaires, etc., are forgotten, and Cavalieri says that she now cares for nothing—neither money nor her art; she sacrifices everything for the object of her affections.

HEAR CONCERT OF THEIR OWN WORKS

Interesting Exposition of New York
Composers' Efforts in Ton-
künstler Musicale

The Tonkünstler Society of New York gave the final musicale of its season at Assembly Hall on May 21 with a notably interesting program marked by the presence in the audience of three composers who had come to hear their own works performed. Chief in interest was the appearance of Prof. Cornelius Ruebner, head of the music department of Columbia University, who acted as the accompanist for a group of his duets, which were most artistically sung by Theresa Rihm, soprano, and Graham Reed, baritone. These excellent examples of *lieder* writing were "Voeglein, wohin so schnell," "Das Schneeglockchen," which was received with especial enthusiasm; "Die Rose" and "Er und Sie," which was so appreciated that the composer and the interpreters were recalled again and again until they repeated the number.

Chamber music was represented by the rendition from manuscript of a Quartet in G Major by Nicholas Laucella, the second flutist of the Philharmonic Society, whose symphonic poem was introduced by that orchestral body during the last season. This Quartet was given a musicianly performance by Herman Martonne and August Roebbelen, violins; Ernst H. Bauer, viola, and Joseph Gotsch, cello. The composer shared in the applause which greeted the playing of this work.

Of further interest was the Sonata in C Major by a young Scandinavian composer, Nöl Cornelissen, which was played with telling effect by Elsa Fischer, violinist, and Mrs. August Roebbelen, pianist. After the stirring performance of the *Allegro scherzando* Mr. Cornelissen was called to the platform to acknowledge the applause due to him as the composer of this melodious work.

Along with these writings of present-day composers the program included Adolf Jensen's setting of four Scotch songs by Robert Burns, with German translations by Freiligrath, which were sung with rare distinction by Mme. Rihm, with Alexander Rihm at the piano. These numbers were "Mein Herz ist im Hochland," "Für Einen," "John Anderson, mein Lieb" and "Lebe wohl, mein Ayr!"

Closing the evening of music was Schubert's A Major Quintet excellently played by Paolo Gallico, piano; Mr. Martonne, violin; Mr. Bauer, viola; Mr. Gotsch, cello, and Ludwig E. Manoly, double bass.

All-Star Festival in Saratoga Springs

SARATOGA SPRING, N. Y., May 18.—An all-star musical festival will be given in Saratoga Springs under the auspices of the Skidmore School of Arts on June 20 and 21, with Walter Damrosch and the New York Symphony Society, and four eminent soloists, Florence Hinkle, soprano; Florence Mulford, contralto; Lambert Murphy, tenor, and Reinold Werrenrath, baritone. The first evening of the festival will be devoted to an orchestral concert, with the soloists assisting. On the following afternoon there will be a children's festival, with a chorus of 300 youngsters, conducted by Alfred Hallam, the director of the Skidmore school. Mendelssohn's "Elijah" will be presented at the final concert with the visiting soloists and a chorus of 275.



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HAS WRITTEN HIS LAST OPERA

Saint-Saëns Disgusted with the Theater and Will Work No More for It—Disgusted with the Critics, Too—His Winter in Egypt

CAMILLE SAINT-SAËNS, the French composer, is an indefatigable traveler who loves the warm sun and seeks it out in the most distant countries. He has visited Egypt, India, the Canary Isles, a great part of China and Brazil, and for some years past has spent his Winters in Cairo, in a pavilion placed at his disposal by His Highness Mohammed Aly Pasha, brother of the Khedive. The master returned to Paris two or three weeks ago and recounted some of the impressions of his visit for the benefit of a Paris newspaper represented by Pierre Montamet. In the course of the conversation M. Saint-Saëns mentioned, among other interesting things, that he would never write another opera. He was full of the delights of his Egyptian home.

"When I am there, dreaming under the gilded panelings of an immense salon decorated all in the style of the Alhambra of Granada, having the palm trees and fig trees as neighbors and millions of roses, and for host the most amiable and most tactful of princes, I ask myself how I have deserved such a paradise.

"In addition to the pleasures of every hour in the day, there was special honor reserved for me as a composer, and it touched me infinitely. 'L'Ancêtre' was created at the Khedival Opera by Mme. Claessens, an expert cantatrice, and my bust was placed in the opera house. At the ceremony attending the erection of the bust I directed my symphonic poem for piano and orchestra, 'Africa,' in which the themes are Egyptian, and M. Flory, a skillful conductor, produced an act of 'Samson,' an act of 'L'Ancêtre' and 'Javotte,' danced exquisitely by Mlle. Colomba.

"You ask me if I have worked. Very little. One of the interpreters of my compositions was wounded in the right arm and I wrote for his benefit six little pieces for the left hand—a fugue in two parts, a prelude, a bourrée, a moto perpetuo, an

elegy and a jig. These little works will soon appear here.

"In any case I no longer wish to attempt a large work and be sure that you will never hear of a new opera by Saint-Saëns. The theater is so ungrateful, so treacherous! In my youth I was treated as a revolutionary musician. To-day the press employs in my case the most extraordinary methods.

"In order that the reader may not think this peculiar let me recall certain critiques containing merely empty and unconsidered words about beauty and elevation. Sententious aristarchs, they praised in 'Dé-

janire" only the manner of composition, the sober, lofty style, as if my work were barren of expression. But enough! Let us leave the frogs to croak in the mud in which they are mired!

"Last year I heard a work on which the praises of a good number of these incense-bearers had lingered long. What a horror it was! I ground my teeth as one does in hearing the scraping of glass.

"Always the public is 'like the shark that follows the boats and swallows the bait and the harpoon.' I speak not only, in this connection, of works that are execrable but also of the lack of taste and the bluff of directors who should really know better. The day of my departure from Cairo 'Aida' was presented at the Pyramids. What a sacrilege! In the face of these eternal stones they stupidly materialized a work of the theater! And that, at the gravest period in the Italo-Turk conflict. If this fashion is approved 'The Flying Dutchman' will be played out at sea and 'Orphée'—in hell."

BEETHOVEN A GENIUS WHO "HAD NOT TASTE"

[Claude Debussy in The Etude]

BEETHOVEN is another of those men whose genius is an absolute certainty, and yet he had not taste. To make this assertion is, of course, to expose oneself to the anathema of all his devotees. But it is impossible not to observe that Beethoven in pursuit of a faultless form was often led to neglect the contents. In his works it may frequently be seen how the intense gradation of a period ends with a noisy dissolution into a soothing banality. It is not the intention here to diminish the fame of Beethoven. In such cases it is only a malicious trick of the fairy "Good Taste," who had not been invited to the christening. However, where Mozart is concerned, this same fairy—these rare ladies are privileged to be capricious—never failed to make her appearance. Mozart never falls into the error with which we here reproach Beethoven for, in addition to his wonderful gifts, he has the precious instinct of choice in his thoughts.

Many will find that the whole matter is of little importance. Perhaps they will go so far as to use the word Byzantinism, which comes so readily to one who does not want to understand what is in question.

We are not of that opinion. Genius can certainly do without taste, but it may be permitted us to deplore the fact when it is lacking. Anyway, it is easy to place the genius of taste which was peculiar to Mozart in opposition to the sinister genius without taste of Beethoven, since it is possible to satisfy one's insatiable desire for classification just through this peculiarity which is existent in Mozart and which is non-existent in Beethoven. How else would discussion be possible?

Let us give a moment to the work of Johann Sebastian Bach—this charitable god to whom all musicians should offer a prayer before they sit down to their work in order that he may save them from "sin" and guard them from mediocrity—that colossal work which we do not thoroughly know yet, and in which can be found all music, from a capricious rhapsody to those wonderful religious effusions which have never been surpassed. It will be in vain to look for an error in taste in Bach, either in the "Preludes," where the surest fantasy plays without effort with the rules of the strict setting, or in the "Passions," the beauty of which has the austere quality of a majestic forest.

ERNEST HUTCHESON'S SUCCESSOR CHOSEN

Ludwig Breitner, Famous Berlin Pianist, to Join Peabody Conservatory Faculty

BALTIMORE, May 25.—The musical fraternity of the country will be interested in the announcement that the Peabody Conservatory of Music, of this city, has arranged to have Ludwig Breitner, of Berlin, become a member of its faculty the coming season, succeeding Ernest Hutcheson, who has been given a year's leave of absence. By a strange coincidence both of these distinguished artists have been connected with the Stern Conservatory of Berlin, accounted by authorities one of the greatest of the European schools of music.

Mr. Breitner holds a prominent place in the music life of Berlin and is recognized as one of the most brilliant of European pianists and his pedagogical instincts stamp him as an exceptional teacher. He was a favorite pupil of Anton Rubinstein and the great master held him in such high esteem as to dedicate to him his last Konzertstück, op. 113, for piano and orchestra, a notable tribute. It was through the influence of Rubinstein that Mr. Breitner was presented to Liszt, under whom he studied for six months and under whose direction he appeared in Buda-Pesth, playing the master's E Flat Concerto. The following season he made Paris his headquarters, from which point he made numerous concert tours of the Continent. About twelve years ago he concertized through America, when he had a brilliant success. Of late Mr. Breitner has made Berlin his home.

Mr. Breitner is a most cosmopolitan personage. He was born in Austria, received his early musical training in Italy, was for many years a resident of Paris, is now in the German capital, and will shortly make America his home, where he will undoubtedly prove a valuable acquisition to the music life of the country.

Sergei von Bortkiewicz, the pianist, is composing a pianoforte concerto, which he expects to bring out next season.

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Emil Hoffmann's "Operalogue" a Novel Innovation—Phonograph, Auxetophone and Stereopticon Give Aid

Grand opera with only one man on the stage is the innovation inaugurated by Emil Hoffmann in his "Operalogue" of "Il Trovatore," with which he has been entertaining the musically inclined during the last season. This apparently impossible feat is achieved by Mr. Hoffmann with the aid of an auxetophone, which reinforces the volume of the phonograph, and dissolving stereopticon pictures of scenes from the opera.

Mr. Hoffmann prefaces his story of the opera with a descriptive prelude in which he relates the events that occurred before the actual story begins, such as are told in the narratives of the characters during the expository portion of the first act. In this way the audience gets a much better idea of the plot than it would from the vocal explanation given during the course of the opera.

Mr. Hoffmann describes each step in the action as the drama progresses, while the events are presented visually by the stereopticon views thrown on the screen. These are "still" pictures taken from the motion picture version of "Il Trovatore" by a French concern. Mr. Hoffmann at first tried to use the moving pictures, but found them impracticable.

The principal musical numbers of the Verdi work are sung by Mr. Hoffmann with the phonographic assistance of such artists as Caruso, De Gogorza, Homer, Eames and Alda. Through the auxetophone the voices are magnified so that they can fill any hall, and they are given an orchestral background.

Dvorak's Home Life

[Harry Patterson Hopkins in The Etude]

Dvorak's home life was marked by a freedom and ease of living that at times almost approached the condition of no rule at all. His children were permitted to invade his studio at all times, even while the composer was at serious work. My daily lessons were usually taken with the accompaniment of grimacing boys and girls hidden behind articles of furniture or appearing at unexpected moments in doorways out of their father's sight. Dvorak's high silk hat often played a comical part on the tousled head of some one of the younger boys.

"A rather sinister effect may be obtained by adding this low tympani roll," he was saying one day, when bang! bang! on the empty hat-box, struck by mischievous hands, sounded from the closet in the corner of the room.

"What!" snorted Dvorak, glaring in my direction as he adjusted his spectacles to

get a clearer view of my face. My innocent expression saved the culprits a savage scolding at least. "The tympani is a tragic instrument," he resumed impressively, "when properly used. But who knows how to write for it? Ha! Ha," he sneered in his usual way. At this moment a wad of dampened paper flew past our faces and flattened against the wall.

MR. GILBERTÉ'S MOST SUCCESSFUL SEASON

New York Tenor-Composer Gave Numerous Concerts, and His Works Were Sung by Notable Artists



Hallett Gilberté, New York Composer. From a Crayon Drawing by James Stuart Campton

Hallett Gilberté, the American composer and tenor, is just bringing one of his most successful seasons to a close, having filled more than a hundred engagements since his

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Mme. Carolina White

As Maliella in Wolf-Ferrari's "Jewels of the Madonna"

Mme. White is one of the foremost prima donnas on the operatic stage and is a magnificent recital artist. She will fill occasional concert engagements during the opera season. By special arrangement with the Chicago-Philadelphia Grand Opera Co. Mme. White will make an extended concert tour beginning in January next under the exclusive concert direction Redpath Musical Bureau: Harry P. Harrison, president; Fred Pelham, manager; Cable Building, Chicago.

Management Francis Macmillen tour United States and Canada, Season 1913-14

opening recital in New York last November.

A feature of his recitals has been programs of his own songs in nearly all of the leading cities in Maine, Vermont, New Hampshire, Rhode Island, Massachusetts, Connecticut, New York, Pennsylvania, Ohio and Delaware, many re-engagements being his good fortune. To Pittsburgh, where he gave a recital of his own compositions in the early part of the season, he has returned three times; his last appearance there was with Mme. Jeanne Jomelli, when she introduced his new song cycle "The Seasons," which he wrote especially for her. The work met with such success that it was made a feature of her recitals in New York, Chicago, and many other cities, Mr. Gilberté accompanying her at the piano in many cases.

The publishing house of Carl Fisher, New York, is bringing out four of Mr. Gilberté's new songs, "Two Roses," "For Ever and a Day," "A Maiden's Yea and Nay," and the dramatic setting of Browning's "Ah, Love, But a Day." Among the prominent singers using them are Jeanne Jomelli, Jane Osborn-Hannah, Lenora Sparkes, Anna Case, Sibyl Sammis-MacDermid, Charlotta Guyer-George, Nevada Van Der Veer, Mary Adele Case, Beatrice Fine, Mme. Ogden Crane, Mme. Frederick Gunther, Vivian Holt, Julia Hume, Minna Kauffmann, David Bispham, Cecil Fanning, Alexander Heinemann, Frederick Gunther, Allen Hinckley, Leon Rice, Reed Miller, Paul Althouse, Franklin Riker and Claude Warford.

Mr. Gilberté left New York on May 23 for two recitals in Harrisburg and Carlisle, Pa., after which he will go to his Summer home, "Melody Manse," at Lincolnville Beach, Me., on the Penobscot Bay, where he will remain till the Fall, enjoying his favorite sports, motoring and boating, and working on several new compositions.

MIAMI UNIVERSITY CHOIR IN FIRST MAY CONCERT

Visiting and Local Soloists Join Society in Fine Performance of "Odysseus"—Mabel Beddoe Stars

OXFORD, O., May 20.—The Arion Choir concert of Miami University last Friday evening was the most notable choral performance ever given in Oxford. The epic cantata, "Odysseus," by Max Bruch, was given by a chorus of 150 voices; four soloists, a sextet and octet of solo voices, with piano and pipe organ accompaniment, in the University Auditorium before a large and enthusiastic audience.

Gwilym Miles, the well-known baritone of New York, sang the part of *Odysseus*, showing a voice of considerable power and excellent tone quality.

Mabel Beddoe, the Canadian contralto, sang the part of *Penelope*. No more beautiful contralto work has ever been done here. The two exquisite arias, "Penelope Mourning" and "Penelope Weaving a Garment," were sung with a voice of entrancing beauty and fine vocal control. Her interpretation of these two arias was all that could be desired. In point of dramatic sincerity, dignity and appreciation of the details of the text, she achieved a distinct success. Her beautiful stage presence added in no small measure to her singing. All of her efforts were followed by enthusiastic applause.

Lillian Aldrich Thayer, of Oxford, sang the parts of *Leucothea*, *Nausikaa* and *Athena*. Miss Thayer sings in a dignified style and with a voice well modulated. She sang with sincerity and made the most of every opportunity she had.

Frederick Richards Benson, of Oxford, sang the bass parts impressively and in excellent voice. Mr. Benson's singing has real charm and a style that is very pleasing.

The work of the chorus was excellent. In point of attack, quality of tone and endurance in the heavy choruses remarkable results were accomplished. The different parts were unusually well balanced and the enthusiasm of the chorus was marked. The Arion Choir is under the direction of Raymond H. Burke, head of the department of music in the University. This was the initial performance of the choir and its May concert promises to be an annual university event of unusual interest and importance.

Mascagni's "Isabeau" is to have its first Rome performances next Autumn.

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SYRACUSE, N. Y., May 18.—One of the conspicuous successes of the Syracuse festival was the performance of "Walthari," an overture written by Prof. William Berwald, the local composer. "Walthari" is a work of much beauty, and following the splendid reading by Walter Damrosch and his New York Symphony Orchestra, the applause was deafening.

Franco Leoni, the London conductor of choruses and composer of "Golgotha," produced last year, has had a successful premiere of his opera "Tzigane" in Fiume, Hungary.

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MANY GOOD CHEFS IN MINNEAPOLIS ORCHESTRA

THE mode of travel of the fifty-two musicians who compose the Minneapolis Symphony Orchestra has been interestingly set forth by a reporter for the *Herald* in Decatur, Ill., which was one of the cities visited by the orchestra in its long Spring tour. The musicians admit that traveling in Pullmans could be improved upon, and, although they have the latest thing in sleeping cars, complaints of discomfort because of scant room are frequent. All traveling is done by night. The two big Pullmans which are used by the musicians have been equipped with the latest conveniences, including a sort of kitchen in the rear end of the baggage car. The entire equipment makes a good sized train, and the expense of travel is heavy. Many days the members of the orchestra have lived on ham and eggs. When a series of small towns is struck the siege of ham and eggs begins and does not cease until a city is reached where the men can order what they desire. In the words of one of the musicians, "the only change from ham and eggs is eggs and ham." A person can exist on ham and eggs, but these Germans prefer dainty dishes accompanied by steins.

The kitchen in the rear end of the baggage coach is a popular place. In the evening, when the train has to leave early in order to reach another city in time for a concert in the afternoon, the members of the orchestra gather up a lot of foodstuffs, carry them to the car and cook them them-

selves. It has been discovered that a number of good cooks belong to the orchestra. The manicured hands of the director would never be taken for hands which could deftly turn a steak in a skillet. Still he is on the list of amateur chefs, and well near the top. Other members of the orchestra who are popular as cooks also stand at the top as musicians.

Many of the men have been with the orchestra for years and know what they have to face when they start on a long trip of nine or ten weeks. They prepare for towns that have no good restaurants and hotels, and trips that are long without stops. The preparation is in the way of cooking utensils, eatables and a good big stove. This supply probably is not touched until the orchestra has been out a week, when the men begin to long for something that they have "seen cooked." They are not unlike circus people and cannot go for long stretches at a time without "home" cooking. Within a week after the orchestra has been "on the road" the cooking utensils are taken from their places on the walls of the baggage car, a few of the champion chefs take charge, and soon a meal that is fit to serve to a king, or, in the case of the orchestra, a kaiser, is at hand.

No rehearsals are conducted on the road. If a rehearsal is necessary it is held in the morning before a concert. The artists are so well drilled before they leave their home city that rehearsals are quite unnecessary. There is no room in the Pullmans for the musicians to get grouped properly for rehearsals.

AUSTIN'S WEEK OF MUSIC

Herbert Orchestra, Organ Recitals and Local Concerts of Interest

AUSTIN, TEX., May 18.—The two programs, given Wednesday afternoon and night, by the Victor Herbert Orchestra and the sextet of eminent soloists, including Agnes Kimball, soprano; Clare Drew, contralto; Evan Williams and John Finnegan, tenors; Charles Washburn, baritone, and Frank Croxton, basso, were brilliant events, both socially and artistically. Packed houses greeted both appearances of this favorite conductor.

The programs were exceptionally artistic and a number of encores were given. The splendid success of this, the most important musical happening of the season, was due entirely to the effective work done by Mrs. Robert Gordon Crosby and H. L. Clamp, president and secretary of the Austin Musical Festival Association, under whose auspices the engagements were booked.

The University Violin Club gave an artistic concert Tuesday night, assisted by Mrs. Elsa Harthan-Arendt. This club is composed of a number of young women attending the State University.

The University Orchestra, assisted by the University Band, gave a recital Thursday night. A complete program of artistic numbers was enthusiastically received.

The music department of the State School for the Blind gave a program Friday night, which included orchestral, organ, piano and violin numbers, and excellent vocal numbers, both solo and chorus.

Gatty Sellars, the English organist, played to capacity houses at the First Presbyterian Church on Monday and Tuesday, both afternoons and evenings. The coronation music and descriptive numbers of the artist's own composition were among the most popular selections given.

Three Fine Arts Recitals in Syracuse

SYRACUSE, N. Y., May 24.—Three final recitals given by the students of the College of Fine Arts this week displayed some beautiful voices and talented pupils. Among the singers particularly to be mentioned are Laura Ormsbee, Elizabeth Smith, Edith Trost, sopranos; Belle Vickery, mezzo-soprano, and Leora McChesney and Mrs. Stephen Ormsbee, contraltos. At the public recital Wednesday the singing of Pauline Banner and Ralph Stillwell was most creditable and the piano playing of Sara Gurovitch won hearty applause. Hans Hanke, of Berlin, gave a complimentary piano recital to the faculty and students of the College of Fine Arts that proved interesting. He displayed fine technique and rhythm. Mr. Hanke expects to tour America next season. L. V. K.

ENTERPRISING PASADENA

California Town Outdistancing Larger Cities in Work for Concert Hall

LOS ANGELES, May 12.—While the movement for an immense municipal music hall in Los Angeles is temporarily overshadowed, other and smaller cities are making good headway. Pasadena is far ahead of Los Angeles in this enterprise. There they are well along toward raising the \$50,000 desired to erect an auditorium on the grounds of the Polytechnic Institute. Several prominent persons have interested themselves in the matter. Mrs. A. S. Hoyt has guaranteed \$5,000; \$15,000 has been raised from other subscriptions; \$3,000 was the profit on a Roosevelt lecture; Alice Coleman, a popular pianist, arranged a series of chamber music concerts, which brought in \$1,000; through Manager L. E. Behymer, of Los Angeles, a Philharmonic course of concerts was arranged, which with the program book income, cleared about \$5,000. This course included Schumann-Heink, Calvé, Harold Bauer, the Flonzaley Quartet and the Russian Dancers.

All told, about \$27,000 was raised in the last year, and Manager Behymer is already arranging a course of concerts for next season for the same fund. It is probable that another year will see sufficient in the fund to pay for the erection of a fine municipal auditorium in Pasadena.

In closing the accounts of the Los Angeles Symphony Orchestra for the last season, Business Manager Behymer reports that, in spite of the extra expense of \$2,000 for high priced soloists, the treasury is in as good shape as in former seasons. This means that the attendance and income were at least \$2,000 better.

The success of last season in the Philharmonic courses of concerts presented by Mr. Behymer has been duplicated in the season just closing with Alexander Heine-mann's programs. Several artists new to Los Angeles have been presented—always an experiment here—and still the course paid well. The attendance has been more even than formerly and the prospects are that next season will see an increase of patronage, although the seating capacity of the auditorium already has been reached at times. W. F. G.

Mabel Beddoe in Ohio

Mabel Beddoe, the Canadian contralto, recently sang in Max Bruch's "Odysseus" at Miami University, Oxford, O. She also gave a talk before the music department of the Western College. Miss Beddoe will remain in the Middle West before returning to New York to prepare for her concert season under Loudon Charlton's management.

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ILLINOIS TEACHERS' CONVENTION

Numerous Chicagoans Among the Artists Who Scored Successes in Well Constructed Series of Programs—High Praise for 'Cellist Van Vliet—Minneapolis Orchestra Assists

CHICAGO, May 27.—The annual convention of the Illinois Music Teachers' Association, held in Streator during the week of the Cincinnati May Festival, was somewhat overshadowed by the his-

opening exercises of the convention, the address of welcome and the president's response. The rest of the program was presented by Guy Woodard, violinist; Eleanor Scheib, pianist, and Marion Green, basso. The closing offering of the evening was a reading by Anne Irene Larkin of the text of Wolf-Ferrari's "The Secret of Suzanne," to which Henriette Weber played the accompanying music of the opera.

The programs throughout the three days were attended by crowded houses and

the Brahms "Intermezzo" and Arne Oldberg's "Carillon." His final Liszt group was a good vehicle for the display of his liberal technical equipment.

Van Vliet a Sensation

The artists' program on Wednesday evening was marked by one of the sensations of the week in the success achieved by the Dutch 'cellist, Cornelius Van Vliet. One critic, referring to Van Vliet as the "Colossus of the Convention," continued with the following: "The prodigious performance of the 'cellist, Van Vliet, was, to my mind, the high peak of virtuosity of the week. Not only did he speak our idiom,

Of course, Friday's series, with Emil Oberhoffer and his Minneapolis Symphony Orchestra, reached the high-water mark at the closing of the convention. Lucille Stevenson, soprano, who has been so successful in her tour with the orchestra, was given an ovation which was fully justified by her singing of the "Ave Maria" from Max Bruch's "Cross of Fire." Emil Liebling, the veteran Chicago pianist, also participated in the afternoon program with decided success, as did Joseph Schenke, tenor, who substituted in the absence of Mr. Connell. Oberhoffer's reading of the king of the Tchaikowsky symphonies, the Fifth in E Minor, was one of marked contrasts, alternating poetry and fire to a degree compelling enthusiasm from the most phlegmatic of listeners.

The evening concert brought out Della Thal, in a magnificent performance of the MacDowell Second Concerto. Her conception was one of combined sympathy and strength and in it she had the ideal co-operation of Conductor Oberhoffer. The Streator Opera Club, under the direction of Charles E. Sindlinger, participated in Grieg's "Olaf Trygvason," for the latter part of the program given with the assistance of Genevieve Wheat, Horatio Connell and Lucille Stevenson. The work of the chorus was excellent and well balanced, considering the extremes presented in the work itself. The "Two Episodes" for Orchestra, composed by Adolf Weidig and performed under his baton, were favorably received by the orchestra itself as well as by the audience.

The election of officers for the ensuing year resulted in the selection of Mr. Weidig as president, E. R. Lederman, of Centralia, as vice-president, and H. O. Merry, of Lincoln, as secretary and treasurer. There were closing resolutions to the press, the public, Conductor Emil Oberhoffer, the retiring officers, Eleanor Scheib, the official accompanist of the con-



—Photo by Matzene

Cornelius Van Vliet, 'Cellist, Whose Playing Was a Sensation of the Illinois Music Teachers' Convention

toric Ohio event, but was of great importance in the Illinois field none the less, and with all due consideration for New York it must be said that there is greater teaching activity to the square inch in Illinois than in any other place in the country. Chicago itself is one veritable conservatory of music and its vast army of music students comes from a territory which is bounded only by Nature's continental restrictions.

Loyalty to the local artist was manifest in the building of the program. The opening Tuesday afternoon recital, by Arthur Dunham, organist, and Elias Bredin, tenor, was followed in the evening by the real



Walter Spry, the Chicago Pianist, and One of the Chief Figures at the Recent Teachers' Convention

the facilities of the town were taxed to the utmost in taking care of the many guests. On Wednesday morning didactic discussions were participated in by authorities in the various branches, followed at three o'clock by a program presenting Allen Spencer, pianist, and William Morse Rummel, violinist. Especially to be commended was Mr. Spencer's presentation of



Della Thal, the Chicago Pianist and Soloist, at the State Convention

but he revived for us the language of the seventeenth century and we found it just as intelligible and not less beautiful than our own tongue. Though bred in the highest traditions of Europe, having just given up his desk at the Imperial Opera, Vienna, where he played under Weingartner and Mahler, Mr. Van Vliet did not disdain to use his art to please the people. No one will say his work was less artistic on that account; he merely added to artistic loyalty an intense effort to get the beauty of his message across the footlights and into contact with the minds of his audience." Others on this Wednesday evening program were Rose Lutiger Gannon, in two groups which were musicianly in arrangement and interpretation; Sarah Suttle, a young pianist, whose four Chopin Etudes displayed a most brilliant technic, and John B. Miller, the Chicago tenor.

On Thursday afternoon's program, following another departmental discussion and a business session, a program was presented by Arthur Frazer, who played a Chopin group, an Arensky Etude and two Tchaikowsky selections with decided success; Ludwig Becker, violinist, in the Vieuxtemps "Fantasie Appassionata," and miscellaneous numbers; and Virginia Listemann, substituting for Clara G. Trimble and playing a brilliant group of numbers, assisted by Bernhard Listemann, in a violin obligato.

In the evening there was again Van Vliet in a Ballade by Rossini G. Cole, the Chicago composer-pianist, who supplied the accompaniments on this occasion, and a spirited rendition of the Schumann Piano Quartet, described in the Streator Times as a "string quartet." It was played with a splendid sense of values by Bernhard Listemann, violin; Adolf Weidig, viola; Cornelius Van Vliet, 'cello, and Walter Spry, piano. Incidentally, the same paper contained the comforting reassurance that "Mr. Van Vliet is a 'cellist with a superior anywhere," side by side with a glowing tribute to his virtuosity and musicianship. Others on the program were Mabel Corlew-Smith and a Miss Carley of Galesburg, vocalist, and the young Springfield pianist, Marie Pierik, whose Scriabine "Prelude" was a very poetic conception.



Adolf Weidig, Elected President of the Illinois Music Teachers' Association

vention, and Edgar Nelson of the program committee and every one who had contributed to the success of this, the most successful convention of the State Association which has been held for many years. NICHOLAS DEVORE.

La Ross for Volpe Tour

Earle La Ross, the American pianist, who has recently placed himself under the managerial direction of Foster and David, has been engaged as a soloist for the Fall tour of the Volpe Symphony Orchestra, Arnold Volpe conductor.

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"TOY TUNES," verses and music by Harvey Worthington Loomis, are something that only one person could write, and that person is Mr. Loomis. They are songs for little folk, in which a refined art of the highest subtlety aims to hide itself in perfect artlessness.

In these thirty-three tunes, with their delicately wrought accompaniments, are numberless things that show the hand of the practiced artist, and yet every one, from the vocal standpoint, is designed to come within the sympathies and the technical capacity of the child. At the same time the accompaniments are written in the simplest possible way consistent with the idea to be expressed. They are only slightly more difficult, relatively, than the little melodies themselves, and make no greater technical demand upon the ordinary amateur at the piano than do the melodies upon the child.

Within these narrow technical limits the composer has succeeded in manifesting an ingenuity and fancy that are surprising, no less in their inexhaustible variety than in the clever means whereby they are kept within the bounds of simplicity.

Yet, simple as the means are, they are far from conventional, and certain details so well and simply arranged as to present no obstacle whatever to the child would be apt to cause trepidation in the soul of the tradition-bound adult. In short, simple as these songs are—and they have every appearance of being delicate wild flowers of music—they are daring.

For example, in "Wild Indians," which has the true Indian flavor, the composer does not hesitate to close with a chord of frightening aspect, a sort of altered dominant ninth chord, and yet from the child's standpoint everything is simplicity itself. Again, "Rough and Tumble," a story of two little dogs, is a kind of "Ein Ton," the voice never leaving the note G, while the accompaniment modulates about it fancifully suggesting the dogs at play.

The melodies throughout, however, are such as any child might sing, and stand well the test of melodic analysis. There is much of charm in them, and an avoidance of all except the most primitive difficulties.

In the total effect of the songs Mr. Loomis has built upon the principle that the child is infinitely hospitable to new impressions, and practically without prejudice. If the songs can be smuggled through the sentry lines of hide-bound graybeards they should prove greatly enriching to the musical life of the child. They are, in a way, the "music of the future" of childhood, and would not be beyond the present if practical champions could be found to introduce them.

The verses are clever and droll, childhood songs of things and manners. The author ransacks the memories of childhood for his subjects, and exhibits a striking precision of observation and recollection, as in noting the change in the color of mud pies when they are baked in the sun and the cessation of the canary's song during the thunderstorm.

The animal world plays an abundant part in the verses, which touch also upon many universally familiar episodes and interests of childhood. The book is a unique production.

"SONG FLOWERS, FOR CHILDREN TO GATHER," twenty-six lyrics by Rebecca B. Foresman, with music for piano and voice by Harvey Worthington Loomis.

"TOY TUNES." Verses and Music by Harvey Worthington Loomis. Published by Carl Fischer, New York. Price, 60 cents net.

in two volumes, presents the same ideals as the "Toy Tunes." These are fancy and charm, exuberant whimsy, and a musical treatment as free and daring as possible under the technical restrictions imposed by songs intended for children.

The verses draw upon many phases of child life and nature for their subjects—the blacksmith (in whom every child at least is supposed to be interested); the cuckoo in the clock, who visits his woodland relatives; the clever robin, who builds his nest in a cherry tree for obvious reasons; the somewhat overworked owl, who has no retort but "Tu-Whit, Tu-Whoo!" the flowers' bed time, and many other sights and sounds which go to make up the impressions of the child-world. The droll and whimsical little stories and episodes, and the quaint comparisons of natural objects with things familiar to the child, should all make their appeal to children, even if at moments the child is asked to step into a world of manners and prejudices pertaining more particularly to his elders.

Mr. Loomis has had a somewhat freer hand in these songs than in the "Toy Tunes," and has not kept them within so rigid a scheme of simplicity. In fact, a few of them will tax not a little the average person who plays the piano. With regard to the melodies themselves, a greater rhythmic liberty has been observed. They are not built on the four-square plan, but contain cross rhythms and odd beat entrances which will require a considerable attention and application on the child's part. In the end the child's interest should be proportionately greater. The melodies are well modeled and must often be sustained against accompaniments which do not follow the course of their notes, but which may nevertheless be depended upon to give good harmonic support.

The accompaniments are brimming with musical interest and fancy, and should conduct the child normally into a far greater sympathy with the music which he is to know a little later on than do most books of music for children.

There is little or nothing extant with which these books can be compared. Their introduction implies experimentation, and should make for notable progress in the field of child music. A. F.

FROM the press of M. Witmark & Sons, New York, come a number of new issues which impress the reviewer as interesting, and particularly so in this case, in lieu of the fact that their character is such as to make evident the fact that the house of Witmark has in its endeavor to publish serious compositions not only accomplished its aim, but has done so exceeding well.

Two choral works are a setting of Longfellow's familiar poem "The Village Blacksmith" and Schiller's "The Maiden's Lament." The Longfellow poem has been

"SONG FLOWERS FOR CHILDREN TO GATHER." Twenty-six Lyrics by Rebecca B. Foresman, with Music for Piano and Voice by Harvey Worthington Loomis. Published by Carl Fischer, New York. Two Vols. Price, \$1.25 each.

"THE VILLAGE BLACKSMITH." Cantata for Male Chorus with Tenor Solo. By William E. Haesche. Op. 34. Price, Parts 40 cents; Score, with Piano Accompaniment, 30 cents. "THE MAIDEN'S LAMENT." Chorus for Mixed Voices with Contralto Solo. By Herman Perlét. Price, Score with Piano Accompaniment, 50 cents. "PASTORAL SCENES." For Two Violins and Piano or Flute, Violin and Piano. By George J. Trinkaus. Price, 50 cents each. "FOUR MOODS." For Four Violins. By George J. Trinkaus. Price, 50 cents each. (Ad lib. Piano Part, 30 cents each.) "FOUR STRING QUARTETS." By George J. Trinkaus. Price, 75 cents each. (Ad lib. Piano Part, 30 cents each.) "LA FIN DU JOUR." By George J. Wetzel. For Violin, Cello and Piano. Price, 50 cents. For String Quartet, price, 75 cents. "THE LEGEND." For Violin, Cello and Piano. By William E. Haesche. Op. 32. Price, 75 cents. All published by M. Witmark & Sons, New York.

set by William E. Haesche, an American composer of note, resident in New Haven, Conn., where he is a member of the faculty of the music department at Yale University. It is for male voices, with tenor solo, and is full of strong, virile writing. The scheme of the work is coherent and the text's meaning nicely reflected in the music. A feature is the rendering of the Longfellow poem into German by Alice Matulath, in excellent manner.

Herman Perlét, of San Francisco, is responsible for the setting of "The Maiden's Lament." Those who know Mr. Perlét only by his salon music for the piano will be surprised by this work, which is scored for mixed voices, with contralto solo. The composer has made an elaborate plan for his work, and, opening with a prelude which must be even more effective in its orchestral garb than in reduction, he develops each line of the poem with much skill. There are rather strong reminders of the Wagner "Ring" and "Tristan" here and there.

Another department of music which this firm has been developing with results is that of ensemble music, and here good judgment is again displayed, for as this country grows musically, music in the home will become as common as it is and has been for many years, for example, in Germany. Under this department there are trios and quartets for various combinations.

George J. Trinkaus has contributed a suite of "Pastoral Scenes" for trio of violin, flute and piano, which are both playable and effective; "Four Moods," for four violins, with an ad lib. piano part, and four pieces for string quartet, "The Fire Flirt," "Playful Sunbeams," "Venetia," "Woeful Winds," to which may also be had an ad lib. piano part. George J. Wetzel's "La Fin du Jour" is published both as a trio for piano, violin and cello and as a string quartet; William E. Haesche's "The Legend," for piano, violin and cello, is attractive and should find many friends among ensemble players, as it has melodic charm and is well written for the three instruments. A. W. K.

THE Oliver Ditson Company has just issued a set of "Three Preludes" for piano by the gifted young American composer, A. Walter Kramer. As is the case with all of Mr. Kramer's music, these pieces have the quality of distinction and disclose sincerity of expression and true musical feeling throughout. The workmanship is always delicate and polished in details and free from mannerisms and sophistication withal. The preludes are entitled respectively "At Evening," "An Oriental Sketch" and "Tristesse," the first being, perhaps, the best and most substantial of the three. It is rather MacDowellish in character, though it has an element of individuality that

"THREE PRELUDES. For the Piano. By A. Walter Kramer, op. 33. Published by the Oliver Ditson Company, Boston, Mass. Price, 60 cents.

raises it above a mere experiment in a familiar style. The tranquil opening section is charming in melody and its harmonies are piquant. The short and more agitated part that follows is also interesting and it leads to a return of the first part in a very effective way. The "Oriental Sketch" is a light but pleasant trifle with a curious little pentatonic theme in syncopated rhythm, and introduces a rather humorous whole tone scale effect near the close. The ending on a series of augmented chords is well in keeping with the general exotic atmosphere of the piece. The third prelude, "Tristesse," might with more appropriateness have been entitled "Melancholie," for the sadness denoted is of a rather mild and gentle kind. Nevertheless, the piece itself has much charm, and occasional suggestions of Tchaikowsky in it are nothing to its detriment.

These sketches should form a pleasant addition to the pianist's repertoire. They are not difficult, and are well written for the piano. H. F. P.

AN uncommonly good sacred song is "How Shall I Sing That Majesty," by John Pointer, an English organist, resident in London, which appears from the Schirmer press. It is for a high voice, with an ad lib. chorus part for mixed voices on the finale. Exceedingly well written, by one who has obviously studied the art of composition with much earnestness, the song ranks high among contemporary music for the church, being happily free from the pseudo-emotion and saccharine melodic lines which we, unfortunately, find in the regulation sacred song. It is straightforward music, containing some effective modulatory passages, but for the most part following the manner established by such British composers of ecclesiastical music as Sir John Stainer, John E. West and the members of the conservative school. The text is an excellent one by John Mason. A. W. K.

"HOW SHALL I SING THAT MAJESTY." Sacred Song for a High Voice with Chorus ad lib. By John Pointer. Published by G. Schirmer, New York. Price, 60 cents.

Max Klinger, the Leipzig sculptor, noted for his Beethoven, has been commissioned to make the Richard Wagner monument to be erected in Leipzig.

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FOLK SONGS OF THE RUSSIANS

Birth Processes of the Music That Lives in the Hearts of the People—The Peasant an Exacting Arbiter of What He Shall Sing—Music a Factor in His Every Activity

By IVAN NARODNY

TO watch the birth process of a folk song in the cradle of a nation's emotions is a highly interesting experience. To have the hopes and passions, joys and sorrows of a race crystallized into certain melodic expressions preserving all the ethnographic colors and typical traits visualizes the soul of a people more intimately than all the books of history. A folk song gives with a few symbolic strokes all the essential elements of a racial psychology.

While modern commercialism has crushed out all the national features in art, especially in music, in most of the nations of Europe, in Russia it has had but little influence. Although the music of the cities is more or less cosmopolitan in character, yet this has but little affected the musical expression of the masses in the country. It is remarkable that the Russian village audience is very critical in its judgment. There are many highly popular songs and dances of distinguished composers that are known among the masses, but that fail to become folk songs.

Russians stand artistically on a comparatively higher level than is usually admitted by foreigners, which is due to the fact that the Russian peasant is very little known even to educated Russians themselves. In all his history and idyllic simplicity a Russian *mouzhik* remains a highly picturesque figure as compared with the average American city inhabitant. I have found the masses so prosaic as a whole here as to impress me with the belief that a Russian peasant stands in artistic intelligence high above the average American business man. When I make this statement I do not speak of the exceptions, which I find everywhere, but of the general type.

Foreign Songs Rejected

How particular in his taste an average Russian peasant is concerning the music that he adopts is indicated by the fact that during the recent revolution the socialistic organizations, mostly composed of workmen and students in the cities, introduced a large number of revolutionary songs of German and French origin, thinking the people would adopt them as their own songs. I did some work of this sort myself among the peasants in the province of Pskoff, St. Petersburg and Livland. Having known one of the composers of two folk songs in a village near Pskoff, I made a special trip to consult him in the matter. He played the songs on his concertina, hummed them, shook his head and said:

"My dear friend, I can't help you. The songs are all right and the words are fine, but the melodies don't please our village people, because they are not of our own blood. I can teach my people to sing them, but it's no use to waste the time, because the songs wouldn't live much more than a year. I have imported pretty city songs and melodies played by street organ mu-

sicians, but they have not reached the hearts of the people."

"But did you not yourself compose two songs which have been adopted as folk songs?" I asked.

"Oh, I have composed twenty or more, but of these only five have remained so far. I am lucky if but one of them gets known all over the country."

"How do you compose?" I asked.

"The melody just sings itself in my ears and I begin to play it until I can remember it. Often the melody fits words I know, but, on other occasions I have to keep it until I find the words to fit. You



Folk Song Singer in a Russian Village

see, I don't know how to read or write music as they do in the cities. A melody is sung and changed by the people as they like best. For instance, I make a song this year and give it out. It is sung in our own province just as I composed it, but the singers in the province of Tver or Moscow may change it very much. If that changed version sounds better to our singers they adopt it in that revised form; if not they sing it according to their own tastes. Thus a song wanders to and fro for years until it becomes what you call a folk song. It may sound to your educated people crude or uninteresting, but it stirs our hearts far more than your intellectual stuff.

A Life of Song

"You must not think that it is of no moment to a *mouzhik* what he sings. He wants to live all his life in song. But, above all, a song that the people love should be a hymn, a prayer and a story. If you can put all that in a song you are all right. But the trouble is, you can't. You have to give them a melody to which they may add

all that they want and take away what is superficial, without injuring the beauty of the whole. But it must be as simple and natural as the song of a nightingale or lark. It must appeal to a child and grown man at one and the same time.

"Of course, you know that the melody of the 'Three in Hand' song is different in our province from what it is, for instance, in the province of Kieff," and he began to sing the song and accompany it on the balalaika. He sang it so wonderfully, with such a feeling of yearning and poetry that I never before felt such magic influence from a song. I remembered what the late Leo Tolstoy read to me from one of the passages of his writings about the folk song:

"It is both sad and joyous, on a quiet Summer evening, to hear the sweeping song of the peasants. In it is yearning without end, without hope, also power invisible, the fateful stamp of destiny, and the faith in preordination, one of the fundamental principles of our race, which explains much that in Russian life seems incomprehensible."

The Russian folk songs are usually sung in harmony *a capella* in the so-called Great Russia, while, in Little Russia, or Oukraina, a "bandura," an instrument of the guitar tribe, ordinarily performs the accompaniment. The type of the Oukraina songs differs considerably from those of Great Russia. Although just as melodious as the latter, the harmonization of Oukraina songs resembles much more the treatment usual in Western Europe and gives an impression of more modern origin. But the charm of strict polyphonic treatment is missing.

Dominant Note of Melancholy

The dominant note of Russian folk music is profound melancholy. Suffering in its various forms is the fundamental emotion of the race and is reflected in its music in the constant use of the minor mode. There is no better illustration of this among Russian folk songs than the famous song "Heave Ho!" ("Ai uchnem") and "Mother Volga." How simple is the composition of these songs, yet how majestic and enchanting their effect! One can feel in them all the naiveté of a child's lullaby, the solemnity of a hymn, united with the expression of a love of nature and humanity and religious devotion of the purest order. In them are hidden suggestions of early mythology and history and all that is impossible of articulate expression.

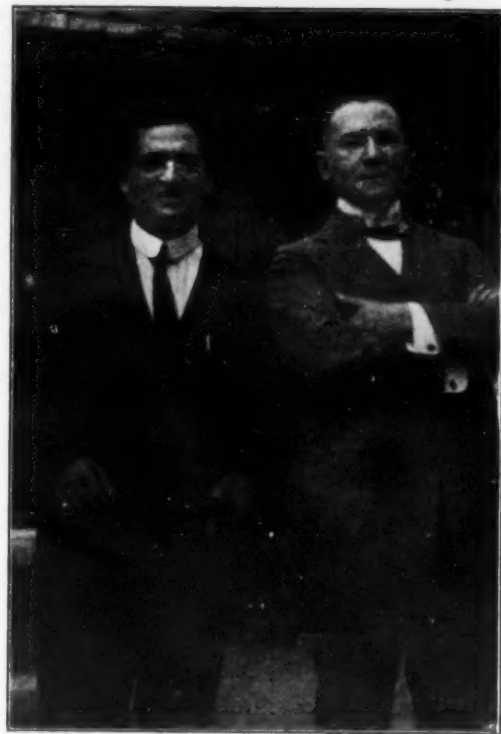
Music accompanies Russians from the cradle to the grave and in social ceremonies is a leading factor. Of these ceremonies, weddings play the leading rôle, folk songs being a necessary feature of such occasions. There is no trace of patriotism in all the Russian folk songs as is the case with German and Scandinavian songs. The Russian people, as a whole, hates the government and the Czar.

Strange as it may seem, along with the gloom of the Russian folk music one finds also a reckless hilarity and boisterous humor, which often whirls one off his feet, as, for instance, in the "Kamarinskaya" and "Oi za gaem, gaem." The phenomenon is startling, for music of the deepest melancholy swings unexpectedly to buoyant humor and exultant joy. This is explained when we take into consideration the fact that the average Russian is extremely emotional and consequently unbalanced in his artistic sentiment and psychology. With the Russian people a note of deepest Oriental atmosphere is mixed with the ideas of the West. A foreigner feels that peculiarity at once.

The power of modern Russian compositions lies in the fact of their being founded

on the folk music. No matter how great a composer may be, through the originality of his creations from a technical or intellectual point of view, his masterpiece never becomes the equal of a simple folk song, which appeals through centuries to millions upon millions of people.

NEW YORK VIOLINIST PAYS VISIT TO NOTED TEACHER AT EISENACH



Bernard Sinsheimer and Carl Flesch

In the accompanying picture Carl Flesch, the noted violin pedagogue, is shown with Bernard Sinsheimer, the New York violinist, who last Summer visited Herr Flesch at his Summer home in Eisenach. The German violinist and teacher is permanently located in the Winter in Berlin and it is interesting to note that during the past few years he has come into such prominence that of American students going abroad to study violin equal numbers make their way to Carl Flesch in Berlin and Leopold Auer in St. Petersburg.

Boston Pianist's West Medford Recital

Boston, May 27.—Eunice M. Kiley, pianist, a pupil of F. Addison Porter, gave a recital in West Medford on May 14, assisted by Lucy Lee, reader. The following well-arranged program was performed:

Gavotte in B Minor, Bach-Saint-Saëns; Air de Ballet, "Pierrette," Chaminade; "Elevation," Floersheim; Valse de Concert, Wieniawski; Reading; Etude in G Flat, op. 10, Nocturne in E Major, op. 62, No. 2, Ballade in G Minor, op. 23, Chopin; Reading; Humoresque, "A Winter Sunset," Valse Brillante, Porter; Improvisation, Etude de Concert, MacDowell.

Miss Kiley is a brilliant pianist and played her numbers exceptionally well. She has good technic and displayed an intelligence that gave value to her interpretations. She performed three of Mr. Porter's compositions, playing them with enthusiasm and excellent style. Miss Lee is an interesting reader and held her audience throughout her numbers. It was a most successful recital and both artists won high appreciation. A. E.

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New York, June 1, 1912

THE WOMAN'S PROBLEM

The loss on the *Titanic* of James Clinch Smith, whose wife's inner conflict between love and music is an interesting story, brings up a phase of the modern development of the eternal feminine which has not gone far toward settlement.

Mr. Smith spent years of oscillation between his Long Island estate and Paris, in the endeavor to induce his beautiful and musically highly gifted wife to abandon her active musical life and her salon in the French capital and share his existence as a country gentleman of no musical leanings, in America. He triumphed in the end, and the American life was decided upon, but tragedy cut short its fulfillment.

Music for young women in the past was regarded chiefly as a pretty accomplishment, mainly useful in procuring them husbands. Music for older women scarcely existed, as they at once gave it up upon marriage.

Nowadays, when women take their development more seriously, and attain to artistic life and powers which have a deeper meaning for them, the problem becomes more complex.

The woman who adopts a public professional musical life usually burns her bridges behind her, and holds to her calling, marriage or no marriage. But there are many women of indisputable gifts who either wish to continue to develop them to their utmost in private life, or, like Mrs. Smith, to cultivate them highly in relation to their social circumstance, without becoming actually professional.

In many cases the solution is accomplished by compromise, and the woman is allowed fullest indulgence in her musical proclivities so long as they do not actually interfere with the home. In one instance under observation a man refused to marry a woman who was a gifted 'cellist until she consented to confine her playing entirely to her own home, as he was unwilling to spend the rest of his life carrying her 'cello about.

In the case of Mrs. Smith no compromise was possible. She was compelled to choose between her musical activities, her orchestra, her musical associations on the one hand, which made up the greater part of her life, and her love upon the other, with music eliminated.

Talents are presumably given to people to use and develop. The penalty for not using and developing them is severe and must invariably be paid. The same may be said of the failure to meet the requirements of love.

To be asked to abandon one's native talents is to be asked to allow one's mentality to disintegrate, at least in that particular sphere, with undoubtedly an entailed

unhappiness commensurate with the degree of the talent. To do such a thing would appear to be abnormal, even with the compensation of a great love. The chances are that love itself would be marred by insisting upon such a demand, and that the seeds of its own undoing would be planted. Such a denouement would indeed be a tragedy. The spiritual heights of a truly fulfilled love would seem to compensate for any loss, but such heights can scarcely be attained if they involve the thwarting of the growth of the soul and mind in any respect.

Any woman who wholly rejects the normal fulfillment of a woman's life for artistic or other mental development presents an abnormal spectacle, even if one which is not actually repellent. The woman with a true passion for any art will usually succeed in gaining what that art has to give her, even through the more or less temporary sidetracking of her art life by the demands of marriage and the rearing of children. In fact if that experience does not enrich her capacities in the end, it is apt to be a sign that they were not deep-seated in the first place.

Woman undoubtedly has a right to her own development, especially if her gifts are genuine, and the man who does not take some measures to provide the conditions for that development (to say nothing of the man who forbids it!) is undoubtedly blind to the real forces operating in woman's development to-day—forces which are not to be denied with impunity.

FIEDLER LOOKS WEST

Conductor Max Fiedler's testimony with regard to American audiences, as given in his recent interview in *MUSICAL AMERICA* bears out a circumstance which has long been noted by students of American conditions. This is the increasingly vigorous appetite for the new and the good as one goes westward in the United States, and the corresponding catholicity of taste.

It is inevitable that the cities of the Eastern coast should reflect in considerable measure the idiosyncrasies and limitations of European culture. Prejudice of schools, prevalence of fads, restrictions of tradition, all that goes to the enslavement of music in the past, falls away as one goes westward in America.

This innocence of a musical culture history, coupled with the great musical curiosity and appetite which Mr. Fiedler has discerned, is destined to create a condition of liberty for musical art and its advance, such as was never known to the world before. This condition will find its fullest realization somewhere to the westward—in fact throughout all of America that is not called "the East."

What the final effects of this condition, recognized by Mr. Fiedler and many others, will be upon music in America it would be difficult to say, and not easy to overestimate. The liberty which it implies for the conductor and performing artist is far reaching in effect and will create an unprecedented breadth of musical taste. For the composer it means a horizon such as no previous composer has had the advantage of, and which will afford him a variety and wealth of material and influences which should enable him to take a step nearer to the much discussed "universal" in music than any before him have taken.

Mr. Fiedler's remark is not to be passed over lightly. The condition noted is perhaps the first one to the next great step in the history of music.

SEATTLE'S NEW OPERA

While in the East those who compose opera make a great fuss over it, haunt the operatic marts, and wait on Mr. Gatti-Casazza's doorstep, in the far West it is very different. There a composer writes an opera, and produces it on the spot without asking leave of anybody. Americans are supposed to be independent, but it is only the Westerners who are truly so.

The recent production of Mary Carr Moore's "Narcissa" in Seattle, with the composer conducting, is an example of Western initiative and independence, to say nothing of its significance as an achievement in the sphere of womanhood.

The composer is not a man-hating suffragette of solitary habits and masculine qualities. She is a busy doctor's wife, with children to bring up, a home to look after, and social and club duties to attend to. That she should have been able to complete an opera, orchestral score and all, under these circumstances is a surprising achievement, to say nothing of the energy necessary to expend in arranging a performance.

Portions of the score have been seen by Easterners, and some of the arias and scenes heard, and the music has commended itself as being fluent and expressive in melody and well adapted to operatic purposes.

The production of the opera was accomplished under favorable auspices, and the performance and composer were received with enthusiasm. The story, purely American, affords a felicitous combination of history and romance, though with but little leaning to the love element. It affords, nevertheless, an abundance of

operatic material, and is another indication of the existence of a wealth of hitherto undiscovered operatic themes in America.

The composer and librettist, who is the composer's mother, are to be congratulated on their achievement, which is truly representative of the initiative and energy which characterizes our nation—so singular a compound of the practical and the idealistic.

The Editor and Advertising

To the Editor of *MUSICAL AMERICA*:

The reading of Mr. Farwell's article in the current number of *MUSICAL AMERICA* leaves me no choice but to write you in congratulation.

If through articles of this kind and through an enlightened policy on the part of your management—especially through the education of advertisers by your advertising solicitors—these truths can be brought home to the musical advertisers, the artists, it will result in a tremendous uplift in the musical world.

To a business man, who knows that there is nothing dishonorable about straightforward advertising of what one has to sell, whether it be services or articles, and whether these services or articles be professional, artistic or commercial, the present prevailing situation is not only dishonest in its lack of frankness but inefficient.

Simply to shout one's name in large type and depend upon smuggling press notices, etc., into the news columns for the rest is plainly foolish, as Mr. Farwell says.

It is bad for all parties concerned—the artist, the paper and the public. Artists should first stand for something worth while, second advertise what they stand for in their own words and, third, deliver the goods.

Hail to the new era, in which the editor will not have to give a thought to the advertising department. The public will get the news untrammelled and without confusion or deception both in the advertising and in the news columns and the artist will advertise all that he has to say about himself in a simple, frank and honest manner in the advertising columns.

Very truly yours,

Rochester, N. Y., May 18, 1912.

F. WILL, JR.

PERSONALITIES



Janet Spencer in London

America's own Janet Spencer, who has been appearing in concerts in London this season, will return about the middle of July. Reports from the English metropolis indicate that Miss Spencer has established herself in high favor among English music lovers and has had unique social distinctions. She will spend next season in the United States.

Clark—Frank King Clark, the American singing master, now of Berlin, was honored by the French Government last week with the insignia of an officer in the Order of Public Instruction.

De Treville—Yvonne de Treville, the American coloratura soprano, has been a recent guest of the American Embassy at the City of Mexico, and, on April 18, was invited by President and Mme. Madero to sing at the Castle of Chapultepec, where she was accompanied by the German Consul, Herr von Rielof, in songs by Spanish, American, French, German and Italian composers.

Turpin—H. B. Turpin, the accompanist and teacher of Cecil Fanning, has purchased the painting, "A Banjo Song," one of a series of portraits made by "Howard Weeden," a Southern woman, of the characters that inspired her "Bandana Ballads," set to music by Sidney Homer. "A Banjo Song" is a favorite in the Fanning-Turpin repertoire.

Hartmann—Although Arthur Hartmann, the violinist, has played in such remote corners of Europe as Tromsø, almost the northernmost city in the world, as well as in the little villages in the mountain fastnesses of Bulgaria, Serbia, Montenegro and Turkey, he never appeared in Italy, strangely enough, until last year.

Campanini—The first opera Cleofonte Campanini ever conducted was "Carmen," which he directed in his native Parma before he was 22.

Massenet—Jules Massenet, the composer, has kept a diary ever since his tenth birthday.

AUSTRALIAN SONG COMPOSER MAKES DÉBUT IN AMERICA



Olive Chryse Parker, Composer, Whose Songs Received a First American Hearing in Chicago Recital

CHICAGO, May 24.—A composer of songs who has been heard frequently in soirées of London and the Continent and in her native Melbourne in Australia made her first appearance in this country at a concert at the Germania Club in Chicago on Saturday evening. Coming recently to Chicago from Ottawa, Olive Chryse Parker is placing a number of her songs on the market through an important Chicago distributor. Later in the Fall she plans to spend some time in Paris. On the program of last week six of her latest songs were sung with great success before an immense audience by Ferne Grämling, a popular Chicago soprano, Mrs. Parker supplying the accompaniments. These six songs were "I Want You," "Suggestions," "Twilight Song," "If You Were Here," "A Winter's Day" and "You," each lyric expressing a naïve thought in fitting form and each supplied with a musical setting full of sincerity, force and directness. Miss Grämling proved more than sympathetic in the way she carried out the spirit of the songs. Her voice is powerful and resonant and the appeal of her personality was a large factor in the success of Mrs. Parker's charming conceptions. N. DE V.

MEMPHIS "TOY" ORCHESTRA

Ninety-three Youthful Players Present Elaborate Program

MEMPHIS, TENN., May 19.—An interesting entertainment was given to-day by the Beethoven Junior Club. This body of young workers has made a splendid record this season, both as to numbers and work. The program this afternoon was a revelation to the large audience. The second part of the entertainment presented Haydn's "Toy" Symphony, ninety-three children taking part, under the direction of seven-year-old Lois Maer. This young director conducts with perfect composure, and led the youngsters triumphantly through the long symphony to a brilliant close. The work was well done and Mrs. W. P. Chapman and the seven club members, who have assisted her in directing the Beethoven Juniors, received hearty congratulations for the splendid results obtained.

Julia Graham is president of the young club and with a full corps of officers has carried the work forward very efficiently. The program:

Piano, Valse, Schutt, Nell Lewis; Piano, "Merry Go Round," Swift, Virginia Bozeman; "Bandetta," Nevin, Laura Tichenor; Piano, "Trip to Melody Land," McDowell, Katherine Kohlbr; Cello Solo, "Gondola," Fitzhagen, Elizabeth Hill, May Maer at the piano; Piano, "Chasing the Butterflies," Gurliett, Thelma Hamblett; Piano, "Dolly's Funeral," Tchaikowsky, Lily Leone McCallum; "The Grasshopper," Emery, Ethel Moore; Piano, "Lucia," Fantasy Brillante, Liszt, May Maer;

Piano and Violin, Sonata, Schubert, Lois Maer, piano, Jennie Evans, violin; Piano, Valse, Caprice, Chaminade, Blanche Evans; Violin Solo, Selected, Jennie Evans.

In the performance of the "Toy" Symphony Rosamonde Werner was at the piano and the violinists were Jennie Evans, John Scruggs and Sterling Tracy. S. B. W.

"FAUST" IN CONCERT BY PROVIDENCE ARION CLUB

Quintet of Prominent Artists Assists Local Chorus in Successful Performance of Gounod Work

PROVIDENCE, May 24.—Great success was achieved by the Arion Club at its closing concert of the season when Gounod's "Faust" was sung in concert form. The opera has been sung by the club twice before, but last night's performance must rank as the very best. The assisting soloists were Bertha Kinzel, as *Marguerite*; Mildred Potter, as *Siebel* and *Martha*; Paul Althouse, as *Faust*; Charles Granville, as *Valentine*, and Frank Croxton, as *Mephisto*. Mr. Althouse, as at his first appearance, won a success which equaled that of any artist who has ever sung at these concerts. With a voice of power and beauty his singing is marked by artistic expression and musicianship. In the same class was the favor won by Mr. Croxton, who found in the part of *Mephisto* ample opportunities that he was quick to make the most of. Mr. Granville's high baritone was well suited to the part of *Valentine*. Miss Kinzel has a light voice which befitted the earlier scenes of *Marguerite*. It was Miss Potter's first appearance and she was most cordially received, the audience fully appreciating her splendid voice. The chorus sang with magnificent effect.

Dr. Jules Jordan received great credit for the success of the concert. The orchestra was comprised of players from the Boston Symphony and Helen Hogan assisted at the organ. G. F. H.

FESTIVAL TOUR ENDED

Boston Organization, Assisted by Prominent Stars, Wins Success

BOSTON, May 27.—The Boston Festival Orchestra, under the direction of George W. Stewart, has just completed a most successful three weeks' tour, touching at points in Pennsylvania, New York, Connecticut and Massachusetts. The special soloists who assisted the orchestra in making the tour such a success included: Mary Garden, Harold Bauer, Earl Cartwright, Lambert Murphy, Grace Bonner Williams, Kathleen Parlow and others.

Mrs. Williams, the soprano, sang at York, Pa., where "Aida" was given in concert form. She was soloist at Lancaster, where the "Messiah" was sung, and also sang at the concert at Rochester, N. Y., and in two concerts at Albany. Mr. Cartwright, the baritone, was received with great enthusiasm at Harrisburg, Pa. He was in splendid voice and sang with sincerity, intelligence and taste. Mr. Murphy, tenor, accompanied the orchestra on the entire trip and sang with great success at all the concerts given.

The orchestral concerts during the tour were directed by Emil Mollenhauer, while the festivals were under the direction of the local conductors. A. E.

Schumann-Heink in Emporia

EMPORIA, KAN., May 18.—Mme. Schumann-Heink likes us and we like her. The diva sang a marvelous program of twenty-two songs at the Kansas State Normal. The town's committee of welcome, composed of six of the most diminutive citizens, dressed in white and bearing armloads of flowers, crossed the wide expanse of stage and appeared before the astonished Madame. Then one by one the tiny delegates disappeared in her capacious arms and were kissed. The songs flowed rich and full after this pretty compliment and the Emporians went home feeling glad once more that they were on the musical map. J. S. W.

The Peabody Bulletin

The Peabody Conservatory of Music, of Baltimore, has issued a handsome souvenir edition of its Bulletin for 1912, which is interesting to musical people in its photographs representing the routine work of a leading American music school. Chief of these are views showing the opera class in a rehearsal on the Peabody stage and the orchestra classes rehearsing with members of the faculty on the conductor's stand.

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A NEW WAY OF TEACHING RUDIMENTS OF MUSIC

TORONTO, May 25.—Throwing aside many of the most cherished rules of child instruction, a Toronto music-master, W. J. Donville, has inaugurated in all the Roman Catholic schools of the city a system of teaching which has every semblance of novelty.

In a class room occupied by about fifty lads, between nine and fourteen years, Mr. Donville revealed his method of work for the benefit of a MUSICAL AMERICA interviewer. Under his system of teaching, vocal music is far from being all recreation or pleasure. But, whatever the earnestness and application with which the work is carried out, Mr. Donville knows how to apply the pedagogic principle of sustaining interest.

For example, the supervisor began his lesson with scale intervals, sung in unison by the whole class; this exercise the boys accomplished with accuracy of intonation in all degrees of pitch and at a tempo which showed they could read and sing at sight with rapidity. For this exercise the supervisor employed the tonic sol-fa modulator. Then for the sake of variety he had them again sing intervals, using a system of hand signs, which closely resembled the signs of the dumb alphabet and which were accurately descriptive of the quality and pitch of the tone desired. The system is so aptly descriptive that a word or two regarding it may be of value in other quarters.

The tonic ("do") is signaled with the closed fist and connotes a firm tone; the third of the scale ("me") is signaled with the open hand, horizontal, palm facing downward, suggesting a calm tone; the fifth of the scale ("so") is signaled with the open hand, vertical position, and suggests a bright open tone; the sixth of the scale is signaled with the open hand drooping downward and suggests the mournful tone of the scale. How expressive all these signs are is more evident perhaps in prac-

tical application, but the most expressive of all is the sign for the seventh of the scale ("te" or "leading tone"). This is signaled with the closed fist and index finger pointing upwards, and of course suggests to the mind that the singer must take the tone which leads into the octave ("upper do"). The pointer and modulator are rather too abstract and Mr. Donville showed that he understood the necessity of interesting the mind by using more concrete and intelligible signals which piqued the mental faculties into activity by the curious nature of the hand signs and gave the young singers the peculiar pleasure of recognition. "For what we learn with pleasure," said Mr. Donville, "we learn readily and well."

The modulator and hand sign exercise were followed by an exercise in two part harmony (alto and soprano); then by exercises in notation, ear training, and sight reading; and, finally, by the singing of a new Latin hymn, "O Salutaris," and an English hymn, "Praise Ye the Father," the score, so to speak, being written on the blackboard in tonic sol-fa notation and sung at sight by the boys. In this they acquitted themselves admirably; their harmonies were true and the reading rapid and accurate and their feeling for rhythm and expressive phrasing very musical.

But the supervisor had another surprise ready when he asked the pupils to sing a brand-new plain chant setting from the four-line stave to the familiar words of the mass, "Kyrie Eleison." This would have been difficult even for trained members of a sanctuary choir, for not only was the chant written on a four-line stave, and the chant itself new to them, but it was in the minor mode, and they did not have the support of an organ. Yet these young boys and girls sang the chant with accurate intonation and pleasant phrasing.

ROBSON BLACK.

The Czarina of Russia has sent to Mischa Elman a scarf-pin with the imperial arms in diamonds and with it "a warrant permitting him to wear it."

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BENEDICT-JONES**DESTINN'S GREAT PRESTIGE IN BERLIN**

Her Later Appearances at Kurfürsten Opera Increase It—Reger Works Announced for First Performance—Another Beethoven Discovery—Norway's Operatic Poverty

European Bureau of Musical America,
Berlin, Goltzstrasse 24,
May 10, 1912.

MME. DESTINN'S appearances at the Kurfürsten Opera have left an indelible impression of her wonder-working voice and artistic merit upon the memories of the Berlin opera-going public. Whether as *Marta*, *Maria* or *Tosca* Mme. Destinn's superb vocal attainments invariably brought the public to her feet with the same feeling of wonder and admiration. No living soprano has attained greater popularity in Berlin than Mme. Destinn.

Mascagni's new opera, "Isabeau," is to be given this month at the Kurfürsten Opera, as mentioned last week. The date has not yet been decided upon. The Milan Scala is to furnish the cast and will also bring its own scenery for the performance. The opera classes of the Stern Conservatory sang the first acts of Mozart's "Marriage of Figaro," "Magic Flute" and "Don Juan" Friday, May 3, at the Comic Opera. The performance of "Don Juan" revealed several exceptional voices. Fräulein Zipp (*Donna Anna*) possesses a soprano of beautiful quality and Herr Rozanski's *Don Juan* was excellent. Fräulein Hollaender is a charming soubrette soprano. She made much of the part of *Zerlina*. This performance of "Don Juan" would be a credit to any institution and, indeed, to many opera companies. "Figaro" and "The Magic Flute" were not of like excellence. Though the acting was all that could have been expected the voices were not up to the standard evident in "Don Juan." The cast of "Don Juan" certainly won laurels for itself and the school.

"Aida" will be given at the Royal Opera Sunday, May 12. The principals will be Mr. and Mrs. MacLennan (*Aida* and *Rhadames*) and the basso, Paul Knüpfer, as *Amonasro*.

Frieda Hempel will sing the rôle of the *Countess* in the forthcoming performance of "Figaro." Herr Knüpfer has been announced as the *Papegen*.

After settling the full amount of his fine, the tenor, Burrian, has received permission from the Dresden Royal Opera to appear in guest performances with the Royal Opera of Vienna. Considerable solicitation and pressure are said to have been necessary to obtain the sanction of the Dresden Opera. According to his contract Herr Burrian cannot appear in Germany before his engagement in the Vienna Opera.

Frankfort's Festival

The so-called "May Festival" of the Frankfort Opera began some days ago with Wagner's "Meistersinger." The enthusiasm of the audience was such that it could not content itself with mere "silent appreciation." The singers are said to have been reinforced by the *Walthers*, *Evas* and *Hans Sachs* in the audience to such an extent that the orchestra was compelled to increase the dynamics stipulated in the score. Thanks to these timely defensive tactics the public was finally put to shame and the soloists were able to resume their functions.

The Felix Weingartner concerts in Furstentwalle—just beyond the Berlin censor's reach—will be given October 15, November 25 and December 10. The financial success of the series cannot be doubted. The Weingartner public is very numerous in Berlin, and the added spice of a "forbidden fruit" flavor will separate many a mark from its owner which would otherwise be used for a different purpose. Mr. Weingartner's programs will be composed largely of Beethoven compositions.

Mme. Maria Labia has been engaged for several appearances with the Kurfürsten Opera. Her engagement begins May 11 with "Tosca." Mme. Labia will also sing *Marta* in "Tiefeland."

Two pupils of J. Courtland Cooper—Coleridge-Taylor's new "Hiawatha" ballet is destined for the music hall stage.

berg gave a charity concert in Bechstein Hall May 4. Both received generous applause. The program contained songs and arias by Gluck, Schubert, Brahms, Beethoven, Wolf, Reynaldo Hahn, Lange-müller, Henschel, Wagner, R. Strauss, Donizetti and Offenbach. Mr. Cooper, who has made a name for himself in Berlin as a voice builder, will spend the Summer months in Chicago. During his stay in that city (July 1 to October 1) he will instruct in the Hinshaw Conservatory of Music. He will resume instruction at his Berlin studios October 15.

Oscar Hildebrandt, Dr. Kunwald's successor as conductor of the Berlin Philharmonic Orchestra, is spending a few weeks at Tremezzo, Italy, recuperating for the coming strenuous season. Not a great deal is known of Herr Hildebrandt's career. His first studies were at the Prague Conservatory, where he made the acquaintance of the present Mrs. Hildebrandt, who is a well-known soprano at the Prague Scala. Herr Hildebrandt was conductor of the Royal Opera in Mannheim. His last post before his present appointment was with the Mühlhausen Symphony Orchestra.

The Emil Gutmann Concert Agency announces the following works by Max Reger to be performed for the first time next season in its series of concerts devoted to modern composition: Concerto in the Ancient Style; "Song of Hope" (for alto with orchestra); "Roman Song of Triumph" (men's chorus with orchestra), and three orchestral compositions, Nocturne, "Helios" and "Elfenpuk."

Some time ago the musical world was stirred by the report that an unknown symphony of Beethoven had been unearthed, and now we are informed of a second discovery, a "Good Friday" cantata with accompaniment of three clarinets, three horns, and three trombones! The time-yellowed manuscript was found in Würtemberg by Prof. Hermann Abert and the discovery was announced in the *Zeitschrift der International Musikgesellschaft*. Each of the sixteen pages bears one or the other of the varied signatures: Beethoven, Bethoven, Bethofen. The *Frankfurter Zeitung* remarks that, though there are several minor mistakes of form and voice leading, the seriousness and depth of its musical expression and strict treatment of the text leave no doubt as to the authenticity of the work. It is believed to have been prepared as an étude when Beethoven was studying with Neefe and was probably one of his first attempts at writing in the choral style.

Should the "discovery craze" not cease presently there is every reason to fear that it will become overworked.

Norway's First German Opera

Norway has the distinction of being one of the last civilized countries to produce German opera. Up to the present time Gluck, Mozart, Weber, Beethoven, Wagner, Strauss, etc., have remained a sealed book to the Norwegian public, as opera composers. This strange state of affairs in a country the culture of which in other respects is so advanced is due to a dearth of suitable theaters. The National Theater in Christiania is the only one in Norway with a stage large enough for grand opera productions. The directors of this famous theater—the theater of Bjornsen and Ibsen—have seldom yielded to the lure of grand opera. The plays of Ibsen, Bjornsen, etc., have been of never-failing popularity and have occasioned but a minimum of expense. Only one or, at most, two operas have been performed in the course of the season, and these have invariably included "Aida," and if a second inevitably "Carmen." However, 1912 is to be a banner year in opera for Norwegians and they are to make the acquaintance of a "new" German opera, "Lohengrin" by name. Also, it is to have six performances. It is hoped that this "novelty" will awaken a demand for a further augmentation of the local repertoire. Some time Norway will build an opera house and a new school of Norwegian operatic composers will arise. Who can tell?

H. EIKENBERRY.

Coleridge-Taylor's new "Hiawatha" ballet is destined for the music hall stage.

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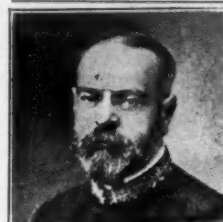
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KOHLER**VIOLINIST**

Inspiring California "Titanic" Memorial Concert

SACRAMENTO, CAL., May 18.—An inspiring memorial concert, in honor of the heroic dead of the *Titanic*, arranged by Mrs. Laura Gavigan, president of the Saturday Club, was given in this city recently. The local orchestra, the McNeil Club, the Oratorio Society; several church choirs, Edward Pease, Homer Henley and Miss Geery joined in presenting a program befitting the occasion. The orchestra, under the direction of Harry Olsen, opened with a fine performance of Handel's *Largo*, and later played "Ase's Death's," from Grieg's "Peer Gynt" Suite. Mr. Pease sang "Come Unto Me" and Homer Henley delivered "Abide With Me." Mr. Lloyd's male chorus contributed "Break, Break, Break!" while all of the artists joined in closing the affair with a delivery of "Nearer My God to Thee." The Rev. Frank Baker delivered a prayer for the *Titanic* musicians, and the Hon. Grove L. Johnson delivered a eulogy on "The Heroes of the *Titanic* Wreck."

Placing Pueblo on the Musical Map

PUEBLO, COLO., May 18.—Musical artists of international reputation will appear in Pueblo next season through the activity of a committee of citizens who have completed arrangements to work with Robert Slack, the Denver musical manager. This assures to the music lovers of the city an opportunity to hear Marcella Sembrich, who will sing here in January; Mischa Elman, the Russian violinist, who gives a recital in February, and Alma Gluck, the popular American singer, whose concert will take place in October of this year. The Teachers' Club and the Scott School of Music have combined their efforts to secure the subscriptions necessary to bring these attractions to Pueblo. L. J. K. F.

Clearfield Choral Sings Gaul Cantata

CLEARFIELD, PA., May 21.—Gaul's "The Holy City" was given a splendid performance on May 17 by the Clearfield Choral Union, assisted by the local symphony orchestra. The work of this chorus and the soloists, all local artists, under the direction of Prof. H. Clark Thayer, far surpassed any previous performance given in this city. The soloists were: Mrs. E. C. Reeve, soprano; Beatrice M. Parkhill, soprano; Bertha M. Shields, soprano; Mary Mitchell, soprano; Lois Denning, mezzo-soprano; Marian Bigler, contralto; John C. Forsyth, bass; William J. Usher, bass; Martha B. Iames, accompanist.

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RAISE \$60,000 FOR LOS ANGELES OPERA

Behymer Gets Guarantee for Chicago Company—A Public School Festival

LOS ANGELES, May 19.—Manager L. E. Behymer has been making inroads upon the financial district this week after that \$60,000 which he is to guarantee the Chicago Opera Company for its appearances here next season. After strenuous efforts the sum has been secured and as a result Los Angeles will hear several operas that are new to its stage. Among those promised are "Lucia" (Tetrazzini), "Hänsel und Gretel," "The Secret of Suzanne," "Thais" (Garden, Renaud and Dalmorès), "Die Walküre," "Natomia" (Garden), "Rigoletto," "Tristan und Isolde."

Speaking of opera it is interesting to read the note of the Paris correspondent of *MUSICAL AMERICA*, who mentions the return of the members of the defunct Grazi Opera Company, "whose mission it was to initiate the Pacific coast into grand opera." Evidently that correspondent has been away from America too long and has acquired the contracted European vision.

For there was grand opera here before the Pacific coast ever heard of Mr. Grazi and his alleged opera company. Just twenty-five years ago there was being given in Los Angeles a season of opera in which were presented such works as "Lakmé," "Lohengrin," "Aida," "Faust," "Merry Wives of Windsor," Rubinstein's "Nero" and other works by a company including among the soloists Pauline L'Allemont, Emma Juch, Jessie Bartlett Davis, Myron Whitney, Fabris, Stoddard, Fessenden, Candidus, Pierson, Ludwig, Van Zanten, etc. The orchestra numbered sixty and the presentations were under the baton of Theodore Thomas—whose name may have reached Paris. Los Angeles then had about 30,000 population; now it has 400,000.

Nor was this the first opera season. Many companies had visited the Pacific coast before that, especially the older city of San Francisco, which always has been generous toward musical art and especially opera.

Verily, it is rather late to "initiate the Pacific coast into grand opera."

In the article mentioned the same correspondent states that Paris will hear "The Girl of the Golden West" for the first time this month. This opera came to the Pacific coast a year ago. Paris should wake up.

The May festival of the public schools of Los Angeles presented music of surprisingly good grade. The chorus numbered 450 voices. The various glee clubs combined gave the "Hallelujah" chorus without notes and with the boys' clubs in combination offered as good or better choral work than their elders in Los Angeles can give. Solo talent of no mean order was displayed and a string quintet of artistic pretensions. Mrs. Gertrude Parsons, the Misses Blythe and Groves with the other teachers are placing Los Angeles among the front ranks of cities giving adequate attention to music in the schools. Vice-President Charles F. Edson, of the California Music Teachers' Association, has issued a tentative program for the meeting of the association at Los Angeles, July 8-11. President Frederick G. Ellis, of the Southern California Association, will deliver the opening address, with President Bretheric, of the State Association responding and the following artists and organizations will participate: The Gutterson-Lewis Trio, of Los Angeles; Tandler Quartet, Mrs. Minnie Hance, con-

tralto, of Los Angeles; Elizabeth Simpson, of Berkeley, in a lecture on the Leschetizky system; Arthur Alexander, of Los Angeles, in a vocal recital; the Brahms Quintet, Mrs. L. J. Selby, contralto; the Lyric Club, with Mr. and Mrs. Thilo Becker, of Los Angeles; J. C. Manning, of San Francisco, in a piano recital, and Frederick Stevenson, Kathryn Stone, Jenny Hagen Goodwin and numerous others who will lecture and participate in the discussions. W. F. C.

NORFOLK FESTIVAL PLANS

Notable List of Artists to Assist in Production of New Works

From announcements just made regarding the festival at Norfolk, Conn., by the Litchfield County Choral Union, on June 4, 5 and 6, it appears that the effort is being made to surpass all previous efforts in this famous festival. Some of the best known artists have been secured as soloists and George W. Chadwick and Victor Herbert are among the composers who will be present to conduct their own works. Riccardo Martin, tenor; Lambert Murphy, tenor; Clarence Whitehill, baritone; Herbert Witherspoon, bass, and Alma Gluck, soprano, of the Metropolitan Opera Company, are listed among the vocal soloists, in addition to Margaret Keyes, soprano. Two of the world's greatest women violinists will be presented in Maud Powell and Kathleen Parlow.

Mr. Chadwick's new work for orchestra, "Aphrodite," will receive its first performance on the opening day of the festival, as will S. Coleridge-Taylor's "A Tale of Old Japan," and his new Violin Concerto. Richmond P. Paine, director of the chorus, will conduct this number and others of the choral numbers. Arthur Mees will be the conductor of the orchestra.

St. Louis Tenor to Study in Europe

ST. LOUIS, May 25.—George Sheffield, who has been for several years the leading tenor of St. Louis, sailed on the *President Grant* for an extended trip to Europe, where he will devote most of his time to coaching. He will first go to London, remaining there for a great part of the Covent Garden opera season, and will then journey to Paris to coach with Edmond Clément for six weeks. After that he will leave for Berlin, where he will study *lieder* singing under that most capable instructor, Conrad V. Bos. After this he will do a bit of traveling and then return to the United States. He will be accompanied during the entire trip by Mrs. Sheffield, who is also very talented in the musical line.

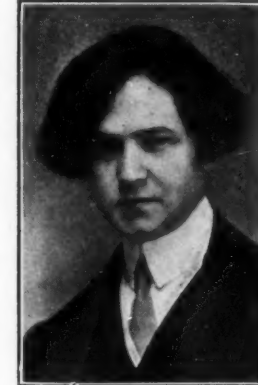


George Sheffield

JULES FALK BACK FROM LONG TOUR

Violinist Reports Mexico as a Fine Field for Musical Artists

Jules Falk, the eminent young violinist, has just returned to New York after traversing unbeaten paths in the great Southwest. His tour took him through the entire Southland, down into Mexico, along the Pacific Coast and back across the continent.

—Copyright Goldinsky.
Jules Falk

Among Mr. Falk's stopping places was Atlanta, Ga., where he enjoyed signal success. He gave recitals also in San Antonio, Tucson, Phoenix, San Francisco and other cities. In the last named city he appeared three times, winning cordial recognition for his artistry. One of his programs, reproduced herewith, gives an idea of the character of his recitals:

1, (a) Aria, Ant. F. Tenaglia (16th Century); (b) Allegro Tondement, Fr. Couperin (1668-1733); (c) Gavotte, J. B. Lully (1663-1687); (d) Menuet, Nicola Porpora (1686-1766); (e) Gavotte and Rondo, J. S. Bach (1698-1787); 2, Concerto in E Major, J. S. Bach, Allegro, Adagio, Allegro assai; 3, (a) Preislied Paraphrase (Meistersinger), Wagner-Wilhelm; (b) Romance, E. Lalo; (c), Menuet, Claude Debussy; (d) Scène de la Csarda (Sarga Cserebogor), Jeno Hubay; 4, Introduction et Rondo Capriccioso, C. Saint-Saëns.

"My experiences in the Southwest were particularly interesting," said Mr. Falk to a *MUSICAL AMERICA* man on his arrival in New York. "I found that Mexico especially offers unusual opportunity for the musical artist, although the standards are high and mediocrity is not tolerated. I expect to repeat this tour next season and have already made many new bookings besides return engagements throughout the route I traveled this year. I shall spend much of my time giving concerts in Mexico. These engagements are so numerous at the present time that I have decided to abandon my European tour next season in order to fill them."

Manuscript Society Officers

Officers were elected as follows at the annual meeting of the Manuscript Society of New York: Franz X. Arens, president; F. W. Reisberg, secretary-treasurer; Addison F. Andrews, first vice-president; Dr. S. N. Penfield, second vice-president; board of directors, the officers and Alfred G. Robyn, Clarence E. Le Massena, Harriet Ware, John L. Burdett, and James P. Dunn, librarian.

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INDIAN AND NEGRO

How Various Composers Have Made Use of the Music of Both Races—MacDowell a Leader in Recognizing the Value of Indian Themes

By ARTHUR FARWELL

WHEN Antonin Dvorak, during his American sojourn some twenty years ago broached the subject of the development of negro and Indian melodies and composed the "New World" Symphony, there was a vast amount of discussion of the matter. The discussion raged again about a decade later, after certain American composers had begun to experiment in these fields.

As the present writer has pointed out, there is an extraordinary discrepancy between the prevailing opinion and expectation of that earlier time and the subsequent developments. Setting aside the opinion of those who discountenanced all such development, critical opinion in general settled upon the decision that the negro melodies were capable of artistic use and expansion in developed musical forms and in all probability had a future, but that the Indian songs were too primitive and too remote from American sympathies to be available for any such purpose.

Theory, however, as usual, has gone down before practice, and it is the Indian's music that has been seized upon by the composer in America, while the development of negro melodies has been practically at a standstill. But thus far this unexpected circumstance has not been broadly recognized; much less has it received illuminating analytical comment. Critics are not prone to unearth matters which reverse their previous opinions. Practice persists in preceding theory, and the present circumstance is a typical evidence of the fact that it is in the eternal order of things that the critic must wait upon the creator of art, and that even the creative artist himself is playing a lesser rôle as prophet than as doer.

It is necessary to make only a rough survey of the field to realize the comparative status of negro and Indian musical developments. And when this is made it serves only to show what has happened, and proves nothing of the comparative ultimate possibilities of the two musical folk types.

MacDowell a Pioneer in Indian Field

MacDowell's "Indian Suite" leads off in the Indian field. This work was virtually contemporaneous with the "New World" Symphony, and stands at the head waters of the current of Indian development, as does Dvorak's work at the source of serious negro developments. The thematic material drawn upon is slight, and apparently has been freely employed to musical ends, without special reference to any underlying mythological or legendary matter.

MacDowell, however, built up the suite with imagination and power, and it has been regarded more as representing MacDowell himself than the Indian, and as proving his capacity as a composer more than that of the Indian themes for development. The same may be said of his piano composition, "From an Indian Lodge," although the mystic and austere aspects of the Indian consciousness stand forth strongly at its beginning and close. It is less a representation of the Indian in art than a poet's conception of him.

Since the Dvorak and MacDowell works the alpha and omega of serious folk music developments in America at their time, there has been a constant increase in the number of composers who have entered this field, especially upon the side of Indian music. Most of these composers belong to the younger generation, and have been working at the matter at a period in their own lives when they were much less mature, artistically, than were Dvorak and MacDowell at the time when these works of theirs were written. If on the one hand, therefore, their works are in the main less substantial than those of their seniors, on the other these influences have been at work during their more impressionable years, and are all the more likely to exercise a deeper and more permanent effect upon their future mature productions.

Natalie Curtis is among the first who sought to make Indian songs available to the modern music lover in terms that he could understand. In her harmonizations of several of the corn-grinding songs of the desert Indians she succeeded in preserving much of their native atmosphere and quaint charm.

Catching the Indian Idiom

Harvey Worthington Loomis, who has been credited by Rupert Hughes with a pronounced gift for seizing upon the musical idiom of other nations, has struck out vivid flashes of Indian color in his two books of "Lyrics of the Red Man" for piano. These are subtle works of poignant characterization, in which the composer has made the most of his thematic material in small compass, and has daringly hewn his harmonies into appropriate shape. Even more striking in their originality are three compositions on Indian themes for oboe and piano. The Indian idiom has since crept into a number of Mr. Loomis's compositions, and is to be found in his recent books of songs for children.

Indian songs that have been widely sung are the "Traditional Songs of the Zunis," transcribed and harmonized by Carlos Troyer. These were obtained by Professor Troyer during several visits which he made to the Zuni tribe, when he received initiation into a number of the mysteries of this strange "silent people." In this way he was able to obtain some of their most ancient ceremonial songs, which differ in a marked manner from the more modern songs, being much bolder in contour. The "Sunrise Call" is particularly inspiring and the "Zunian Lullaby" deeply impressive.

Both Ernest Kroeger and Carl Busch have invaded the Indian field to some extent, the former in piano compositions and the latter in songs. More recently Charles Wakefield Cadman has caught the fever and has plunged into Indian composition with much fervor, having as well gone deeply into the ethnological sources of information and having studied the Indian

on his native heath. His four songs, including "The Moon Drops Low," have gone far and wide and have met with a veritable national popularity. He has Indian works of much more serious caliber, including orchestral compositions, which have not yet become known.

What Arthur Nevin and Victor Herbert have done in the operatic field with "Poia" and "Natoma" is well known, and both have handled Indian themes with striking effect and notable success.

Sympathy and force in a high degree, in the employment of the Indian idiom, is shown in certain of the works of Frederic Ayres, particularly in two fugues for piano, one of which is still in manuscript. Rich and varied in abstract musical poetry as Mr. Ayres's work is, he is among those who feel that the Indian influence has made a permanent entrance into American music.

Henry Gilbert is the latest of the "Indian composers," having made an extensive series of orchestral works to accompany the remarkable Indian photographs of Edward S. Curtis. These are among the boldest, freest and most poetic works yet produced from Indian thematic material.

My own compositions on Indian themes comprise some twenty-four for piano, several songs (MSS.) and three orchestral works.

The field of negro music reveals some noteworthy achievements, but no such general and continuous development. Maurice Arnold has a violin sonata of much beauty and several orchestral works, including the "Plantation Dances." These were the direct outcome of personal contact with Dvorak as one of his American pupils. There has also been a pervasive influence of negro music, sympathetically and poetically treated, in the compositions of Harvey Loomis, who was also in personal touch with the Bohemian master. His song, "The Hour of the Whip-poor-will," is one of the most exquisite and gracious reflections of negro musical influence extant.

Henry Schoenfeld won a prize with a violin sonata, very sturdy work, which touches upon the negro idiom. Ernest Kroeger touches it also, delicately, in his "American Sketches."

Henry Gilbert took a Boston Symphony audience well-nigh off its feet last season with his "Comedy Overture on Negro Themes," perhaps the most modern, colorful and vitalized "negro" work yet produced. And a few years ago Ernest Schelling played an ingratiating work of his own composition, with orchestra, strongly reflecting the influence of negro music. Harry Burleigh, who aided Dvorak in his studies of negro music, has written songs of very musical quality, embodying the spirit of his race. I have touched the matter slightly in harmonizations of two "Negro Spirituals" and a "Plantation Melody." There are probably many other works in both fields, negro and Indian, which only a more thorough canvass would reveal.

In artistry and in the musical quality of the results obtained there is nothing to indicate a superiority of one of these departments of development over the other, taking each at its best. It makes little difference with what a true artist flavors his work, so long as he cooks it in the fire of his distinction. But in extent, in the interest and activity shown by composers, and in the degree of persistence and energy involved the development is overwhelmingly directed toward the Indian.

The underlying cause of this I considered somewhat in detail in my previous article on the subject, namely, the fact that the Indian has had profound and extensive ethnological treatment, that he has been deeply and broadly revealed, in myth, legend and song, and an enormous amount of material in concrete shape, of a sort stimulating to musical art, has been made easily available to composers; while on the other hand no such revelation of the

soul of the negro has yet been made, and especially no relation has been established between such melodies as are obtainable and any underlying poetic mythos.

It is a striking fact that the chief developments of negro melodies are in the tradition abstract musical forms, while the Indian compositions are in "free" forms determined by the poetic content of Indian myth and legend. The American composer is much more sensitive and responsive to stimulus from definite poetic ideas than from abstract formal ideals. He does not quite know what to do with the negro melodies—he is shown what to do with the Indian.

Color vs. Idea

With the present paucity of negro mythological and legendary data the negro music has practically only *color* to offer, while the Indian music, with its accompanying lore, has both *color* and *idea*, and from idea it is but a step to *form*.

Despite the fact that it is an age of "color" in music, the superior creativeness of *idea* asserts itself. When the ideas underlying the negro race-soul shall have been revealed in forms of lore analogous to those in which the Indian soul has been revealed (and every race has its myth) there will be nothing to prevent a comparable musical development.

The conditions in American popular music are exactly the reverse of those of developed musical art. There the influence of the negro music is predominant, and the Indian music has gained but a slight entry. The reason is plain. Popular song has its own ideas and forms ready made, but quickly adopts a new "color." That which the negro music could provide in its present condition was exactly what it needed. But that which the Indian music provided in greatest abundance—its wealth and underlying poetic idea—was a thing for which popular music had no use.

The present status of this folk-development in our musical art needs recognition and thought and a penetration to the causes of that status cannot but be beneficial to both aspects.

Program for New York Teachers' Convention Announced

Walter L. Bogert, chairman of the program committee of the New York State Music Teachers' Association, announces the following features of the convention at Columbia University on June 26: Symposium on "Standardization of Tone in Voice Production," with illustrations as given before the American Laryngological Society at its last annual meeting in Philadelphia, by Frank E. Miller, M. D.; Floyd S. Muckey, M. D., of New York and Mr. and Mrs. Henry Howard Brown of Colorado Springs; lecture recital by David Bispham on "Grand Opera in English"; Mendelssohn's "St. Paul" with chorus of 300 from People's Choral Union and New York Oratorio Society, full orchestra, organ and Mrs. Chapman Gould, soprano; Mary Jordan, contralto; Franklin Lawson, tenor and Frank Croxton, bass. June 27: Lectures by Edgar Stillman Kelley on "Growth and Decadence in Music"; by Rosseter G. Cole on "The Ethical Note in Modern Music Literature"; recital by Zoellner String Quartet and Horatio Connell, baritone; concert by Mme. Rappold, soprano; Frank Ormsby, tenor, and Sara Gurovitch, cello.

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WASHINGTON (D. C.) CONCERTS

Grand Opera Chorus Sings and Many Musicals Are Heard

WASHINGTON, D. C., May 20.—The Washington Grand Opera Chorus, under the direction of de Cortez Wolfungen, again displayed its excellent abilities in a concert last week. The program consisted for the most part of scenes from "Faust," and to this was added the Sextet from "Lucia," a duet from "Trovatore," a group of contralto songs by Mrs. R. H. Dalgleisch, and violin numbers by Roberta Z. Allen. The vocal solo parts were taken by Margarette Tedrow, Eugene L. Walter, Marion McFall, Gertrude Carroll, F. C. Schaefer, R. H. Davis and Mr. Wolfungen. Mildred Kolb and Mildred Harrison made admirable accompanists. The Washington Grand Opera Chorus will shortly reorganize on a more substantial basis for future work.

Oscar Franklin Comstock recently dedicated the large organ at Trinity Church with an excellent program that brought out the many beautiful tonal qualities of the instrument. He was assisted by a choir of seventy voices, with Charles E. Mayers, tenor, and Wilbur H. Peter, bass, as soloists.

With the closing of the seminaries here many artistic musicales have been presented by the faculties and students of the musical departments. Among these may be mentioned that at Chevy Chase College, in which an excellent program was presented by Felix Farziglia and Grace Freebey, pianists, and Thomas Evans Greene, baritone. There has also been a student recital at Martha Washington Seminary by Mildred Mills, pianist, and Florence Sherer, violinist, both of whom did creditable work. Madison Hall offered a unique program in the form of a harp recital by Marguerite O'Toole, who played unaccompanied. She was assisted by Mabel Latimer in vocal selections.

Russell I. Hill was heard in a piano recital in the studio of Felix Farziglia on Friday last, in which he presented a heavy program, which displayed much study on the part of this rising pianist.

Mrs. Warner A. Gibbs is giving a series of afternoon musicales at "The Manor," under the patronage of Vicomtesse d'Azy, Mrs. Champ Clark and Mrs. Oscar Underwood. She is being assisted by prominent local musicians, those on Wednesday last being Joseph Whitemore, tenor; Lillian Koechling, violinist; Richard Lorieberg, cellist, and George Wilson, accompanist. Mrs. Gibbs was heard in a number of French, German and English songs, which were thoroughly pleasing.

Louise Ryan, a pianist of eleven years, gave a very creditable program on Wednesday last at the studio of Katherine McNeal. W. H.

New Honor for Moriz Rosenthal

VIENNA, AUSTRIA, May 20.—The title of "k. u. k. Kammervirtuose," or "Imperial and Royal Court Pianist," has just been bestowed on Moriz Rosenthal by the Emperor of Austria-Hungary.

EDWIN HUGHES TO MAKE HIS HOME IN MUNICH

Detroit Pianist Declines Flattering Offers to Remain in America—Will Do Much Concert Work

Edwin Hughes, the pianist and exponent of the Leschetizky principles of piano playing, will make his home permanently in Munich, Germany, beginning next August. Mr. Hughes has received many very flattering offers to remain in America, among them one from the Peabody Conservatory in Baltimore to take the place of Ernest Hutcheson and one from one of the largest and most prominent women's colleges in the South as head of the department of music with a salary of \$5,000. These and many other offers Mr. Hughes has been obliged to refuse on account of his decision to make his home in Europe, where he will give more of his attention to concert work next season.

As one of the best known of the younger generation of Leschetizky pupils, Mr. Hughes enjoys the unqualified indorsement, both as artist and teacher, of his eminent master, whose assistant he was in Vienna. During the last two years spent in Detroit as head of the piano department



Edwin Hughes, the Pianist, Who Has Decided to Work Out His Future in Europe

of the Ganapol School of Musical Art Mr. Hughes has achieved an enviable reputation as a concert performer and piano pedagogue of the first rank and his departure is universally regretted. While in America Mr. Hughes has had extraordinary success with his pupils, a number of whom will follow him to Europe for further study. His European engagements will be under the management of the Concert Direction Alfred Schmidt, Munich.

Mr. Hughes will remain in Detroit until the end of June to accommodate the de-

mands of his class there and will spend the remainder of the Summer until his arrival in Munich in France, Switzerland and Austria.

PORTLAND CLUB CONCERT

Splendid Program by Rossini Society Closes Brilliant Season

PORTLAND ME., May 23.—The Portland Rossini Club closed a very successful season recently with its "President's Day." The program was selected from among the numbers which had been given during the year and an enthusiastic audience applauded the efforts of the various participants. The program follows:

Elgar, "The Snow," "Fly, Singing Bird, Fly," Mrs. Palmer, Miss Curtis, Mrs. Bremon, Miss Dam, Miss Stockbridge, Miss Darker, Miss Noyes, Mrs. Bibber, Mrs. Vaill, Mrs. True, Miss Rice; Schumann, Novelette in D, Ruth Turner; Bemberg, "Du Christ avec ardeur," from "La mort de Jeanne d'Arc," Martha F. B. Hawes; Rossini, "Serbami ognor," from "Semiramide," Rose Tyler, Bertha C. King; Rachmaninoff, Barcarolle, Paderewski, Fantastique Cracovienne, Helen H. Cressey; Chansons de France, "Le Grand Lustukru," "En revenant d'Auvergne," "Bergère," Julia E. Noyes; Ambrose Thomas, "Nymphs Chorus," from "Pysche," Mrs. Charlotte Gunn Roche, Helen Baine, Mrs. Frank J. Bragdon; Beethoven, Deutsche Tanze, Dvorak, Slavische Tanze, op. 46, No. 7, Rebecca Poole, Helen Lewis; Rossini, "La Separazione," Mrs. Frank J. Bragdon; von Weber, Rondo Brillante, Agnes Keating; Meyerbeer, "The Shadow Song," from "Dinorah," Mrs. Charlotte Gunn Roche; Ambrose Thomas, "Connais tu le pays," from "Mignon," Richter, "Lied ohne Worte," soli for horn, Mrs. Henry P. Frank (at the piano, Mrs. Gilman Davis); Cesar Frank, "Soleil," "L'Ange gardien," "Les danses de Lormout," Mrs. Frederick H. Palmer, Henrietta D. Rice; Accompanists, Mrs. Gilman Davis, Susan G. Coffin, George C. Akers.

The selections were not only interesting, as showing the good work of the active members, but were given with an artistic finish worthy of the progressive standing of the organization.

At the annual meeting held earlier this month the reading of the reports gave evidence of the prosperity of the club. At this meeting the following officers were chosen for the ensuing year: Mrs. Edward M. Rand, president; Mrs. Latham True, vice-president; Mrs. Frederick A. Thompson, recording secretary; Marguerite Ogden, corresponding secretary; May A. Seiders, treasurer, and Louise H. Armstrong, librarian.

Mr. and Mrs. Griswold Greet Old Friends in California

Putnam Griswold, the eminent basso of the Metropolitan Opera Company, and Mrs. Griswold have been visiting for two weeks in California. A greater part of this time they have spent as the guests of Mrs. Phoebe Hearst at her country home and in San Francisco. They also were guests of Elizabeth Westgate and her mother in Alameda, who gave a reception in their honor, attended by fifty California friends of the Griswolds, who formerly lived in that State.

Chicago Opera Singer Secretly Weds

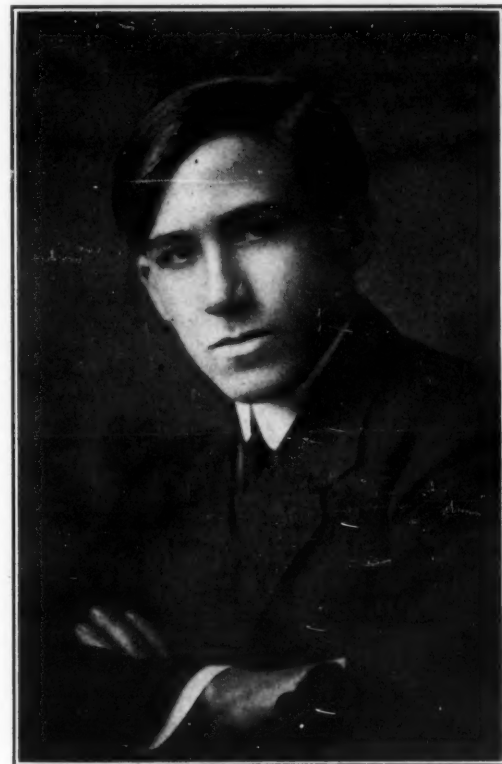
SAN FRANCISCO, May 23.—It became known here to-day that Edna Darch, a member of the Chicago Grand Opera Company, was married secretly last week to Leighton McMurtrie. Before consenting to become the bride of Mr. McMurtrie, who is a wealthy property owner of San Diego, she expressed her intention of continuing her work in the operatic field and will leave soon to join the Chicago company. Mrs. McMurtrie is a protégée of Mme. Calvé.

Oscar Hammerstein has a new Russian tenor named Zamko at his London Opera House.

MAINTAINS MUSICAL PRESTIGE OF FAMILY

Charles L. Shepherd Wins First Prize in Pianist's Competition at New England Conservatory

The Shepherd family is coming strongly to the front in the winning of musical honors. Arthur Shepherd, who is connected with the New England Conservatory of Music, has gained prominence as a prize winner in composition on various occasions,



Charles L. Shepherd

and now his brother, Charles L. Shepherd, has won the Mason & Hamlin Prize at the same conservatory in the Third Annual Competition by members of the senior class in the pianoforte department.

The judges were Harold Bauer, Max Fiedler, Harold Randolph and George W. Chadwick.

The competition took place on May 6, and Mr. Shepherd, as well as the other contestants, played Bach's Prelude and Fugue in E Major, the *adagio* from Beethoven's Sonata in D Minor, and Chopin's Prelude in B Flat Minor, op. 28. As an individual additional number he also played Balakirew's "Islamey."

New York Concert by Mizpah Choral Club

Max Jacobs, the violinist, Amy Whaley, soprano, and Don Carlos Buell, tenor, were the assisting artists in the concert of the Mizpah Choral Club at Mizpah Chapel, New York, on May 21. Mr. Jacobs played with his usual artistry Wieniawski's Romance and Polonaise in D, the "Chanson Louis XIII" of Kreisler, and a Mazurka by Zarzycki. The "Canzonetta" from Gomez's "Salvator Rosa" brought great applause to Miss Whaley and displayed her vocal powers to the best advantage. Among the entertaining numbers of Mr. Buell was the "Banjo Song" by Sidney Homer, Mrs. Ernest K. Coulter conducted the Choral Club in a variety of selections of which the most interesting were "Italia" from "Lucretia Borgia," "What Odours Delicious" from "Hänsel und Gretel," and Harry Rowe Shelley's "De Coppah Moon."

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NEGRO POINTED WAY OF FAME TO DAVID MANNES

[From the New York Telegraph]

THE story of how David Mannes became a famous violinist, made public a short time ago, in many ways plagiarizes fiction in its human interest. The story begins a good many years ago, when David Mannes was only a poor boy thirteen years old, and it ends with his recent establishment of the Musical School Settlement for Negroes in New York. It was a negro who put Mr. Mannes on his road to fame.

Charles Douglas was a little negro boy who lived in a small town in one of the Southern States. Like all of his race, he was passionately fond of music. He very early persuaded the musicians at the cabins to teach him to play a banjo and a guitar. Music was in his soul and he learned quickly. He put feeling into his playing which the others could not attain, and before long he was regarded as the best musician among the negroes of the neighborhood.

One day the people at the "big house" gave him a violin. It was an instrument which had belonged to a son who had died. No one there could play it, and they felt kindly toward Charles; they had heard him play the banjo and knew that he would appreciate a violin. He did appreciate it. He devoted all his spare time learning how to play the instrument. He had no one to teach him the technique, but he got a great deal of it instinctively.

At odd moments he played all the music he could find, and he showed so much promise that his rich patrons decided to send him to Europe to study. He was ambitious and was delighted with the opportunity to study music properly and perhaps become a great performer on the violin who would be applauded and acclaimed by hundreds of admiring audiences.

So he went abroad fired with ambition. He studied hard for several years. He applied himself to his work and his patrons had no cause to regret the interest they had taken in him. He developed into a violinist of remarkable power. Besides, he became a man of wide reading, with a keen and sane outlook on the world's affairs. He learned French and German and spoke them fluently. He was not a one-sided man who knew nothing but music. He was broad-minded and knew everything well, and music better than he did anything else, and was a violinist whose execution compared favorably with the best.

When he had finished his study he came back to America, still with the bright dream which had spurred him on through years of monotonous and tiresome drudgery. He believed that a splendid future lay before him in the music world of the North. But he soon found out the stuff that dreams are made of and his hopes were never realized.

It was not because he was not a remarkable violinist; no one was ever found

to gainsay that. It was simply because the world had a preconceived idea of the kind of music that a negro should play. His ability was recognized by the people who knew him, but the color line was drawn to shut him out of fair opportunities. There was no room for him in a great symphony orchestra. There seemed to be no place for him to pursue his career on the level for which his taste and his education had prepared him.

There was a preconceived notion in this country that a negro should play the banjo or the guitar, especially the banjo; he should execute the latest ragtime and at rare intervals he might play "My Old Kentucky Home" or "Swanee River," but it entirely upset the order of things for him to play even airs from operas. That was entirely out of a negro's line. And so, gifted and accomplished though he was, Charles Douglas had to turn to the banjo and guitar as the only instruments with which a negro could get a hearing, and to play wherever he could for the meager remuneration the field offered.

He became an itinerant musician in New York City. One day, a broken and disappointed man, Douglas was walking along Twenty-seventh street, when he heard the strains of a violin rising from the basement of one of the old brownstone houses there. He stopped and listened. The player was executing Mendelssohn's "Spring Song." Douglas remembered having played it early in his own career, when he was learning how to handle a violin properly. But this player was even farther advanced than he himself had been at that time. He was playing extremely well and it was evident that he had a great deal of talent. For a moment the negro forgot his disappointments as he listened to the player in the house. The "Spring Song" finished, the latter passed on to a minuet by Paderewski. Douglas could stand it no longer. He rushed up the steps and rang the bell. A woman opened the door, wondering what this negro could want. He lifted his hat, begged her pardon for the intrusion and asked who was playing in her house.

"It is my son who is playing," the woman answered proudly. And when Douglas asked if he might come in and listen she rather reluctantly allowed him to do so. There he found a boy of thirteen or thereabouts fiddling away for dear life. It was David Mannes.

"You do not play badly," the negro said a little wistfully. And then he proceeded to give the boy a lesson. Before he had been there long he had told his story; he related to the boy and his mother the great disappointment of his life. To prove his ability Douglas took the boy's violin and started Paganini's "Sonnetto." He played it with remarkable finesse. It is an unusually difficult piece to play, but Douglas played it well. And the boy listened spellbound. He opened his mouth in wonder and amazement when he saw Douglas perform the pizzicato with his little finger to imitate the sound of bells, all the while playing the air with the bow and his free fingers.

Out of that meeting grew a friendship between the boy and the disappointed negro. The latter taught him all the things he had learned abroad. He read to him from Poe and Tennyson and helped him to shape his life. Mr. Mannes afterward studied under the masters in Europe, but it was the colored man playing the banjo for a living in New York who first started him in the right direction. It was a service which Mr. Mannes never forgot. That was thirty years ago, and Charles Douglas, the negro virtuoso whom the world did not want, has since died of a broken heart; but it is to his memory that Mr. Mannes has dedicated the Musical School Settlement for Negroes which he recently inaugurated.

Mr. Mannes is one of those who believe that music can be the great lever to raise these people, to whom harmony is natural and who, as he says, have made the only original contribution to music that has come from America. That is the ragtime, which he insists is by no means a joke, and he hopes that he will be able by means of his school to keep negroes who have a real genius for playing good music from encountering the difficulties and disappointments which ruined the career of his benefactor, Charles Douglas.

FIRST LAFAYETTE FESTIVAL

Local Society with Russian Orchestra and Soloist in Three Concerts

LAFAYETTE, IND., May 25.—The first annual May Festival given by the Lafayette Oratorio Society was a revelation to local music lovers. There is no doubt but that with such an auspicious start these Spring musical events will become a part of this city's life.

The first concert presented the seventh and eighth grade pupils of the public schools, the boys' and girls' glee clubs of the high school, with Florence Dippel, violinist, of Indianapolis, as soloists. A highly pleasing program was delivered.

"Hiawatha's Wedding Feast" enabled the local oratorio society to demonstrate its worth. The work of this body of artists, assisted by Henri La Bonté, tenor, was of the highest order.

The Russian Symphony Orchestra, which took part in this concert, as well as in a concert of the afternoon, repeated the success it had attained on its former visits.

No better soloists than were brought with this organization could have been secured. Vera Curtis, soprano, who sang the "Jewel Song" from "Faust," and the soprano solo in Gounod's "Gallia," was in splendid voice and won applause in large measure. No less was the success won by Eva Mylott, contralto, who sang an aria from "Samson et Dalila." In addition to singing the tenor solo part in the cantata Mr. La Bonté gave an exceptionally pleasing delivery of an aria from "Bohème." The dancing of Mlle. Loupoukova, too, was highly pleasing.

A museum consisting chiefly of souvenirs of Anton Rubinstein has been opened at the Moscow Conservatoire.

The Mozart Week planned for Salzburg for this Summer has been postponed until 1913.

BEST NASHUA FESTIVAL GIVEN IN ELEVEN YEARS

Notable Performances of Cantata and Oratorios by Local Chorus and Eminent Soloists

NASHUA, N. H., May 25.—The eleventh annual May Music Festival of the Nashua Oratorio Society came to a close on Friday evening of last week with a concert performance of Saint-Saëns's "Samson et Dalila" before an audience that completely filled City Hall. The forces of the festival included Mildred Potter, of New York, mezzo-soprano; Lambert Murphy, of the Metropolitan Opera, tenor; Stephen Townsend, of Boston, baritone; Oscar Hunting, of Boston, bass; the Boston Festival Orchestra, the Nashua Oratorio Society, 100 voices, and the High School chorus, 225 voices. Eusebius G. Hood was the conductor.

These annual events have become a part of the life of the community, which are looked forward to with much pleasure each May. Aside from the musical standpoint the week is made the more brilliant by the social standing the festivals have. As in years past there was much entertaining done by prominent citizens. There were musically and socially eminent visitors from Boston, Lowell, Fitchburg, Worcester, Manchester and other cities entertained by the social set and musicians.

The three concerts were the best the festivals have ever furnished. The first night, May 16, the works sung were Grieg's "Olaf Trygvasson" and Coleridge-Taylor's "Hiawatha's Wedding Feast," in which the soloists and the High School chorus took part, with a short concert program by the orchestra and soloists between the two works. The second concert was a matinee given by the soloists and the orchestra.

The close of the festival came with the "Samson et Dalila" sung by the Oratorio Society. This society is unique in these parts, in that its membership is limited to 100 voices, with the parts well balanced, and attendance at rehearsals compulsory, since there is a long waiting list ready to fill vacancies caused by suspensions for non-attendance. Those in a position to know say that there is not another choir like this anywhere in this part of the country. Its work is not confined to these festivals, but during the season there are two concerts given, one of which is devoted to some large work of a standard nature and the other aimed at fostering the instrumental life of the city. These concerts are given in much the spirit that MUSICAL AMERICA advocates editorially, with the object "to enhance a general interest in music." And this has been accomplished to a great degree.

Of the soloists at this festival Miss Potter and Mr. Murphy were deservedly the favorites, for their work both in solo and ensemble was very excellent. No such singing has ever been heard here as the second act of "Samson et Dalila," in which Miss Potter and Mr. Murphy had the principal parts.

The festival was a financial and artistic success.



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A WUNDERKIND INTRODUCED

Little Miss Cobacker, of Denver, Shows New Yorkers Her Skill as a Pianist

Blanche Cobacker, a twelve-year-old pianist from Denver, gave an exhibition of her talents on Thursday afternoon of last week in an informal piano recital in one of the piano salesrooms of the Ditson music store before a small audience of critics and managers. The child is a pupil of Mr. Gower, and her skill has been endorsed by de Pachmann, who is said to have called her the most wonderful child in the world or something to that effect.

Little Miss Cobacker played among other things two movements of a Rubinstein concerto, Schumann's "Symphonic Studies," a Bach prelude, a Mendelssohn "Song Without Words" and Rubinstein's "Staccato Study." The child's talent is not to be denied, but it is sincerely to be hoped that no attempt will be made to exploit her publicly as yet. With the natural process of development she should become an artist of distinction. She has at present a surprising memory, considerable physical strength and endurance and a technical equipment that often commands deep respect. As yet her playing shows no great qualities of musical feeling or refinement, while, of course, emotional perception is scarcely to be expected in one of her years. The consequences of a public career for her at this stage would probably be deplorable, but with the proper guidance her future should be brilliant. H. F. P.

FIFTEEN YEARS MARRIED

Mr. and Mrs. Gilbert Celebrate Event with Large Number of Friends

The home of Mr. and Mrs. Hallett Gilbert, at the Hotel Flanders, New York, was arrayed in festive attire on May 19 when the composer and his wife celebrated their fifteenth wedding anniversary. Two hundred invitations were sent out and the guests responded in large numbers, only a few sending regrets by wire of their inability to be present. Numerous telegrams from all parts of the country were received.

An impromptu musical program was also given; Julia Hume, soprano, singing Mr. Gilbert's Waltz Song and his "Menuet-La Phyllis"; Paul Hunt, baritone, his "A Frown and a Smile," and Frederick Gunther, bass-baritone, winning hearty applause for his singing of "Two Roses," one of Mr. Gilbert's finest songs. Mme. Ogden Crane, an old friend of the composer's, sang his "Ah, Love but a Day" and Vernon Archibald, baritone, his "Night" and "Forever and a Day." Mrs. Gilbert, whose monologues are always so entertaining, gave her "Musical Moments" with her usual success, while Ada Soderhueck, the New York vocal teacher, brought two of her pupils, Josephine Shepard, soprano, and Marie Ellerbrook, contralto, as a surprise to the composer to sing his "Spring Serenade" and "Spanish Serenade."

Flonzaley Quartet Sails for Europe

The members of the Flonzaley Quartet sailed last Wednesday for Europe on the *Mauretania*. After a few days in London they will go to Paris to meet their manager, Loudon Charlton, and then to their respective homes, Mr. Betti to Florence, Mr. Ara to Venice, Mr. Pochon to Lausanne and Mr. D'Archembeau to Verviers. After a few weeks' rest they will meet in Tronchet, Lausanne, where for years they have spent their Summers in daily practice and preparation for their concert tours.

AT 18, HE WILL DIRECT AN ORCHESTRA OF 250

John Curtis, Jr., Selected to Conduct Concert by School Children Instrumentalists in Philadelphia

PHILADELPHIA, May 27.—One of the most interesting orchestral concerts in the history of this city is scheduled to take place early next Fall, either at the Academy of Music or the Metropolitan Opera House, when there will be 250 players, every one a pupil of the public schools of Philadelphia. In nearly every high school and grammar school there is an orchestra composed wholly of pupils of the school, conducted by one of the professors. So well do the children play that Professor Klonower, of the Grant School, conceived the idea of assembling them into one gigantic orchestra for a grand concert. Should it be successful, as expected, several concerts will be given by the combined orchestras next season.

One of the important features of these concerts will be that they are to be conducted by John Curtis, Jr., a student of the Central High School, who was selected by the teachers for this important position because of his remarkable musical talents and his skill in conducting the Boys' Concert Orchestra, of about fifty members, which he organized, and with which he has appeared in public on several occasions with signal success. This orchestra was a feature of the recent *Titanic* sufferers' benefit in the Academy of Music, playing, under Mr. Curtis's leadership, several selections in a manner that won merited applause and demands for an encore.

Young Curtis is just eighteen years old. He is the son of John Curtis, founder and president of the Philadelphia Operatic Society, and a grandson of the late John Curtis, a prominent member of the Masonic fraternity in this state. He is preparing for a musical career, and has developed a degree of talent and ability that has won for him the interest of many of the city's leading musicians. He will conduct all the rehearsals and train alone the big body of youthful players for the prospective concerts. A. L. T.

Mr. Kronold's First Concert for "The Other Half"

Hans Kronold, the cellist, has announced that the first of his series of concerts, which he proposes giving for the denizens of New York's under world, will take place at the Bowery Mission on May 31. Assisting Mr. Kronold will be Ruth Harris, soprano; Clayton Robbins, baritone, and Mr. Van Eisenberg, pianist. Only the best music is to be performed at these concerts, as it is Mr. Kronold's theory that good music will have an uplifting influence upon that class of persons he expects to attend these affairs.



—Photo by Haeseler
John Curtis, Jr.

ABORNS IN DOUBLE BILL

Widely Contrasting Works of Mascagni and Humperdinck Performed

"Hänsel und Gretel" and "Cavalleria Rusticana" was the operatic combination which drew a crowded house to the Brooklyn Academy of Music on May 23 to hear the Humperdinck and Mascagni works sung by the Aborn English Grand Opera Company. The presentation of "Hänsel und Gretel" employed virtually the same cast as that which had sung the fairy opera on the opening night of the preceding week at the Broadway Theater, New York. The only changes were that of James Stevens, who added the necessary touch of care-free joviality to the part of Peter, and Clifton Webb, who gave an over-acted impersonation of the Witch.

The production of the Italian opera was particularly interesting in that it marked the debut of Bertha Shalek in the rôle of Santuzza. Presenting a perfect picture of the distraught Sicilian girl, Miss Shalek gave an unusually good performance on the dramatic side, and she sang her lines with all of the intensity demanded by the score. Her powerful delineation of the character was achieved in spite of a stilted translation of the libretto.

Elaine De Sellem contributed some of her best work of the Brooklyn season as *Mama Lucia*. Eugene Battain gave satisfaction as *Turridu*, singing the Mascagni music with a ringing declamation which won the plaudits of the audience. The tenor, who sang his part in Italian, gained an unintentional laugh in the tense moment of his farewell to his mother before going to his death, when he stood at the door of his home and, in accordance with the original text, called out "Mama!"

Jane Herbert gave an effective portrayal of *Lola* and Mr. Stevens added to his laurels by his performance of *Alfio*. César Soderó's interpretation of the Intermezzo was vociferously redemanded, but he stilled the encore-enthusiasts by repeating only the latter portion.

FINAL LOUISIANA CONCERT

Russian Symphony Orchestra Closes Season in That City

LOUISVILLE, May 23.—The Russian Symphony Orchestra, under the baton of Modest Altschuler, made its second visit to Louisville on Monday of last week. Two concerts were given under the auspices of the Musical Club. Additional attractions were offered by a vocal quartet and Lydia Loupoukova, the Russian dancer.

During the engagement the orchestra played Weber's "Jubel" Overture, Schubert's "Unfinished" Symphony, Glazounow's "Marionettes," Iljinsky's Berceuse and Dance of the Dwarfs, Tchaikowky's "1812" Overture, Rimsky-Korsakow's "Scheherazade" and Chabrier's "España."

The quartet, consisting of Vera Curtis, Eva Mylott, Henri La Bonté and William Beard, sang the "Rigoletto" Quartet and each contributed a solo. Mlle. Loupoukova gave several artistic dances.

These concerts marked the last of the big musical affairs and practically closed the musical year in Louisville. H. P.

Mrs. Hamilton Fish Webster at a luncheon in Newport said of a young girl who had just returned from Paris: "She studied, you know, under De Reszke. They tell a story about her. One afternoon, in presence of the whole class, she sang an aria of Puccini's. All the while she was singing the maestro walked up and down muttering 'Mon Dieu! Peste!' and such like expressions. When she finished everybody looked at him expectantly, anxious to hear his final verdict. Mr. De Reszke strode up to the girl, laid his hand on her shoulder in a gentle, fatherly way, and delivered his verdict in a murmur: 'Ma chère,' he said, 'marry soon. Good-by.'—Argonaut.

KALAMAZOO HAS ITS FOURTH MUSIC FESTIVAL

Inspiring Work in These Events Has Made Them a Fixed Part of City's Musical Life

KALAMAZOO, MICH., May 24.—Three brilliant concerts marked the fourth annual festival in this city on May 15 and 16. Emil Oberhoffer and his Minneapolis Symphony Orchestra returned as the chief attraction and a splendid array of soloists contributed to the success of the event. They were Lucille Stevenson, soprano; Genevieve Wheat, contralto; Joseph Schenke, tenor; Horatio Connell, bass; Richard Czerwonky, violinist; Willy Lamping, cellist, and Henry James Williams, harpist.

The opening concert was designated an "Artist Recital" and was opened with the Prayer from "Cavalleria Rusticana" by the Kalamazoo Musical Society. The Ladies' Chorus also sang "Welcome Czarina." Miss Stevenson sang a group of German songs, an aria from "Madama Butterfly" and four songs by American composers, "Yesterday and To-day" and "Jean," Spross; "Cry of Rachel," Salter, and "Ecstasy," Rummel, all with splendid effect. Mr. Lamping's performance in his 'cello selections was superb.

Miss Wheat and Mr. Schenke were soloists at the afternoon concert, each winning public approval for their fine work. The program by the orchestra was also a notable one.

Grieg's dramatic cantata, "Olaf Trygvason," as sung by the Kalamazoo Musical Society, with Miss Wheat and Mr. Connell as the soloists, was the high water mark of the festival. The work was given a most impressive performance. Much credit is due Lena Lee Leonard for her work in drilling the chorus.

MacDowell's Suite for Orchestra, the Overture to Reznicek's "Donna Diana," were the chief orchestral numbers at this concert. Richard Czerwonky's two violin solos were greatly enjoyed, as were Mr. Connell's aria from the "Masked Ball" and Henry J. William's harp solo, Concertstück, Von Wilm.

The attendance was very good and these festivals have really become a necessary part of the musical life of this city. Much credit is due the Musical Society for arranging these events. The officers of the society are: Victoria McLaughlin, president; Margaret Cobb, vice-president; H. E. Ralston, treasurer; Lillian Taylor, assistant treasurer; Mary Appeldoorn, secretary; Mrs. H. W. Meeker, corresponding secretary; Pearl Chilson, Federation Secretary; Dr. E. D. Brooks, Esther M. Ulrich, Mrs. E. H. Hacking, E. W. Doty and Mr. F. W. Brown, directors.

European Engagements for Germaine Schnitzer

Germaine Schnitzer, the Austrian pianist, will spend November in Germany filling engagements in the following cities: Leipsic, Stuttgart, Hamburg, Munich, Frankfurt, Heilbroner, Lubeck, Forst, Königsburg, Chemnitz and Darmstadt. Early in December she will leave for Russia, where she will spend an entire month prior to sailing for America.

Harold Randolph, director of the Peabody Conservatory of Music, Baltimore, has announced that the faculty has awarded diplomas this season to Robert L. Paul in harmony and composition; Josephine Williams in piano, and Agnes Zimmisch in organ. Teachers' certificates were won by Florette Hamburger, Marguerite James, Mary Trump, Mary Wase, Regina Feigley and Portia Wagar. The honor will be conferred on the successful students by the president of the board of trustees at the first exhibition concert, May 31.

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MENACE OF THE BOY CHOIR

"The Largest Destructive Factor in Church Music in America"—
How It Has Hampered Progress and Injured the Church
Itself—Why the Church Is Empty When the Concert Hall
Is Crowded

By AN OBSERVER

THAT there is immediate need of reform in the music of the church is only too evident to all persons who come in contact with church music. The present age is one of great progress and activity in all departments of life, and that which does not interest the people or does not keep the pace is soon left in the outer darkness. This, true in general, is especially true in music.

Where the many other forms of the musical art have improved and refined under public support and stimulus, church music has been neglected—seriously neglected. To ascertain this fact needs no long observation. It is plainly evident to all who take time to hear our church choirs and organists and compare the results of their efforts with contemporary efforts in other fields of music.

Music has played a vital part in the history of the church and has become so entwined in its life that it would seem a permanent fixture. To remove it would banish at once one of its greatest traditions and destroy one of the most powerful of uplifting and unifying powers in the life of the people.

It is, however, at the present time not fulfilling its function and has fallen, through neglect and more especially through bad systems, into a truly terrible condition. This condition, among other influences, is telling very vitally upon the enthusiasm and interest of the masses in the church—although the majority of clergymen will not lend an ear to such a statement.

Plenty of Music Available

Music has ever been a controlling power. All generations have worshiped at its altar. All the master minds in music have evolved compositions of the most splendid types in the religious realm, often exceed-

ing their best efforts in the secular field. It is, therefore, evident that insufficient results are not due to any lack of material to present. The church has had a better opportunity to further its cause than has secular music, because church music was fostered under a system. But while secular music has been ever a growing power the church has, it would almost seem, intentionally neglected its musical art: In fact, it has so poorly supported its music that conditions have arisen making it practically impossible to present any work properly.

The largest destructive fact in church music in America has been, we believe, the introduction of the so-called "boy choir" in a country where there are no proper traditions to uphold the work of a boy choir on any plane worthy, in the poorest sense, of the name of music. To progress, or even to hold its ground, the church must to-day compete with the popular orchestra, the symphony orchestra, the innumerable concerts, the comic opera, etc., all of which are successes and are bidding more and more for the attention of the people. If an uplifting influence can be obtained from contact with such music it is there that music-lovers surely will seek it. There are a few churches where the music is alive and a worthy product. But not so in the majority of cases. We cannot, in divine service, come in contact with the best music. We must pay to hear it—and in the concert hall!

Furthermore, there is any amount of pessimistic conversation relative to our unfilled churches, yet the musical side of the difficulty is never considered. Not that we believe divine service should be attended in the same spirit as the concert, but we do believe that the church, as a whole, is neglecting its opportunity and its privilege in this field. The concert hall atmosphere can never be that of the church.

Root of the Evil

The "boy choir fallacy," as we have chosen to call it, is the root of the evil, practically, in every place into which it has been introduced. The principal explanation of the use of boys for the soprano or the soprano and alto parts of a choir is, we have concluded, from a lengthy study of the matter, that it is purely and simply a temporary "fad." The congregation admires the pro- and recessional, meditating upon the "angelic" dramatic effects thereof. If in a church where the boy choir is unsuccessful the adult choir is suggested the only refuting answer is that a change is absolutely impossible; that boys have always have used. Alas! the "always" is the real root of all failure in church work. If such peevish sentiments were permitted to control our other music Heaven help it! Boys' voices are not any more perfect than are women's; in fact, the average boy's voice is not as perfect as is the average woman's. This fact, however, apparently does not enter into consideration. The fad of attempting church music with boy choirs is unsuccessful and is gradually killing itself and incidentally church music and church life.

The worst factor in the fallacy is perhaps the instability of the personnel of the boy choir. Whereas adult singers remain in the same chorus often as long as twenty years, the longest possible period for the boy soprano is four or five years and generally less. It requires almost a year's training and experience before the boy asserts himself musically and is therefore of value. This, of course, reduces the length of vocal life. In other words, the choirmaster, even under the most favorable conditions, can never attain with a

boy choir those splendid results made possible in a chorus where there is a permanency of personnel. The fineness of understanding between the director and his corps and among the members of the corps themselves will be lacking.

Boys Unreliable

Moreover, boys are unreliable. No system of control ever makes them more stable. They are absent, they are late, they do not use judgment. Rehearse them for hours on a work and the juvenile brain will upset it all, disturbed by some influence it is unable to resist. The interest, the intelligence, the emotion is but that of a young boy, and shows itself always as such. No matter how carefully boys are trained to produce musical effects, one always feels as though it were some mechanical process—something like the monkey trained to sit at the table and eat and doing this absolutely unconscious of the impression he is creating. Boys can have no understanding of the essence of the music they sing. Surely, the more refined conditions necessary for the production of the best music cannot be found in such material. Conceive an orchestral conductor depending upon such influences. Is church music less sacred or real to us than secular music?

In order to maintain one of these boy choirs it is necessary to pay carfare of boys living at any distance, often to furnish Sunday dinners, to give theater treats, maintain Summer camps, etc.—simply to hold the boys. Or, a Sunday school is established at great cost to train boys for this work. The cost is, therefore, often much greater than in the case of the adult chorus. Where, in the adult chorus, the interest is musical, the interest of a boy is of a more primitive type—what he wants is "good time." In addition to the money cost—the mental cost of maintaining one of these boy choirs is terribly out of proportion to the results.

Another difficulty presents itself in this fact. A man who is a successful musician and who is able to direct singers, orchestra, etc., is not necessarily a person to control and manage boys. This is a peculiar gift. Accordingly, in many churches where there is now very mediocre music an adult choir would at once solve the problem. A musician is not necessarily a schoolmaster.

As we before noted, we are living in an age marked by extreme activity and terrific pressure. When the business week is over and Sunday comes the individual has been so busy attending to the many duties that are his, that he seeks something out of the ordinary in life—something to divert him or to uplift him. He desires nothing mediocre; perhaps he lives in an atmosphere of mediocrity during business periods. His desire is for something different—something extraordinary.

The Present-Day Need

If his desire be in the artistic field the art that would satisfy him must fulfill these conditions. The music of the church, occupying the exalted position it does, must be of this type, if it is to fulfill its purpose. It must be inspiring and uplifting. In the busy city life there is too much else that bids for the interest of the individual. He need not come in contact with the mediocre if he so wills.

The concert hall, with its symphony orchestra, has practically a full attendance at a Sunday afternoon concert, for which an entrance fee is charged, while our churches do not seem to be receiving any recognition, beyond the "duty attendance" at the morning service. Several large churches of which we know have twenty to thirty people in attendance at the evening services. But again, how many churches are there giving the masses, oratorios and cantatas of the masters in religious music, with the original instrumentation? The concert hall is the only place to hear these works, and there, alas! but infrequently. We need these works presented to the people on Sundays free of charge in the church. But, surely, to do this the church must devise a larger scheme, exert a nobler effort than may be given to a children's chorus. Should the opera house produce such elemental and insipid music as the churches it would be obliged to

close its doors. It would be considered a disgrace to musical art.

It is time to awaken to these facts and suffer them to endure no longer. Let some church begin this work, presenting compositions, with full equipment, directed by a competent musician. If we want the people in the churches again we must interest them in the service, the sermon and the music, and this we are not doing. As long as this is not done all the advertising, forward movements, men's services, special sermons and the like will not help conditions permanently. If the clergy do not work in harmony with the musicians and each is jealous of the other's successes, no improvement can take place. Let the church come "up to the times." If it does not do this it is going to close its doors, for the pressure of life will cause people to forget the church. Traditions are splendid things, but if they interfere with success drop them. Keep in the field and make progress.

Début of Young Indiana Pianist

SAINT MARY OF THE WOODS, IND., May 22.—Ruth Worland, a promising young pianist, made her début with great success as medalist of the Saint Mary-of-the-Woods Conservatory of Music last Friday evening. Miss Worland played with unusual finish of execution, and in her fine tonal effects and interpretation showed good musical intelligence. Among her numbers were MacDowell's Concerto, op. 15, with Marjorie Baumgartner at the second piano; "Nightingale," Alabieff-Liszt; "Forest Murmurs," Liszt; Etude and Ballade, Chopin; Romance, Gruenfeld; "Jardins sous la Pluie," Debussy, and Allegro Appassionata, Saint-Saëns.

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OPINIONS OF THE PRESS, NO. 1.

(From The Daily Mexican)
The grandest, most enthusiastic, most spontaneous ovation ever given an operatic singer in Mexico was accorded Regina Vicarino in the Colon Theatre yesterday afternoon. More than this, it was the most remarkable exhibition of singing and acting—either separate or combined—ever seen on a stage in this city, and this does not except the work of Madame Tetrazzini, when, in her palmiest days, she visited the capital. At the end of the Flute Song there was not one in all that throng who was not cheering, crying "Bravo!" and shrieking her name. It was a farewell that must have filled the fragile little singer's heart with a genuine happiness. Never has the magic of human voice wrought more wonderfully than it did yesterday as it rippled and trilled and rolled from the throat of the little American singer.

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WORST ENEMY OF RIGHT ENUNCIATION

It Is Making Difficulties Where None Really Exists, Says Camille Thurwanger, the Distinguished French Scholar of Boston—Importance of Correct Pronunciation in Singing

By LOUISE LLEWELLYN

BOSTON, May 25.—Camille Thurwanger, Boston's distinguished French scholar, wore a gratified smile last Saturday afternoon when he was elected to the presidency of the Salon Français for the fifteenth time. The Salon closed the seventeenth year of its life on that day with the usual *conférence*, conversation and delightful music furnished by Anna Miller Wood, Mr. Thurwanger and a trio of cello, violin and piano in the dramatic "Ballade du Désespéré," by Murger and Bemberg, and by M. Le Nom, the oboe player of the Boston Symphony Orchestra.

The enthusiasm of M. Thurwanger for his native language and literature was the creative force which put forth the Salon seventeen years ago. To-day it stands as one of many successful results of his great activity. This growing child of his, however, has stolen no vitality from the other interests that claim him. The colossal task of fostering an eclectic pronunciation of French among Americans is one which he has simplified amazingly in his classes at the New England Conservatory. M. Thurwanger repudiates the adjective. He insists that Mohammed can look over the mountain if he only thinks he can. The matter of mental attitude, which will fairly be sprouting our vegetables for us in a few years—so firmly has its doctrine taken root



Camille Thurwanger

among us—is the clew to his "system." To unite the phonetic and musical qualities of the French language with distinctness of utterance and correct tone production is what one learns with M. Thurwanger. This can be done, he says, by any serious and attentive student and to the question, "Why, then, has it not been done before?" he gives interesting reasons:

"The authors of many works on enunciation," he says, "although they may be otherwise very learned, are often deficient in their knowledge of the rules of acoustics and of phonetics, and still more so of voice production in singing, for their theories are seldom based on personal research, but on statements previously written by others. Another reason is that the authors are often from different provinces of France; many of them are even Belgians, Swiss or Canadians, and consequently they judge the pronunciation according to their local accent, often introducing entirely local expressions, which are unknown to the majority of the people of France. In France, as in other countries, each province has its own accent or way of pronunciation, which is the logical result and influence of the local dialect. Hence the necessity of choosing one locality as a model and a guide. As a matter of fact, none of these provinces, nor Paris itself, can claim to possess the correct pronunciation *par excellence*, since all have contributed to the development of the national language. The question, then, is not to decide which part of France speaks the purest French in accordance with the origin of the language, but which part one should look to for a model and guide to follow, in the pronunciation of the French of to-day."

M. Thurwanger is a Parisian, yet, no need to review the battle between Paris and Touraine, for good French, be it one or the other of the two standard brands, coming out of the mouths of our young Americans, should have charms to soothe the indigestion of a critic. In the process of his instruction the eminent teacher comes out, surprisingly enough, to those who hadn't stopped to consider analogies, with the same philosophy we have been taught to apply to love, riding a bicycle and singing high C: "Effort is our worst enemy. If you seek for difficulties, you will create them; you will then fail to keep in mind the simplicity of the pronunciation, and thus you will miss the true sound. It cannot be too often repeated that the idea of 'difficulty' is most misleading, and handicaps the student more than anything else. A foreign sound is no more difficult to pronounce than the same word in one's own language. Still this is the mistake that most people make. They do not realize that the difficulty is not at all in the pronouncing or uttering of the sound, but in recognizing by sight what sound is intended to be represented. They are the victims of their eyes, mind and habits; for the only difference in the sound is the way in which it is graphically represented; and of course in the national characteristics, which are practically uniform in good singing. Another general obstacle in the way of pronouncing a foreign language perfectly and with ease is the fact that students are almost never really acquainted with the sounds and articulations of their own language, which they pronounce mechanically and without analytical understanding."

"A clear and intelligible pronunciation is just as necessary in singing as it is in elocution—because of the meaning of the words, which the music is only accompanying and completing; because of the musical harmony, and because of the great assistance clear articulation is to correct tone placing. We notice especially the defect of articulation in singing, because our whole attention is given to the quality and beauty of sounds and articulation of consonants, while in speaking the whole of our attention is focused on the idea to be conveyed."

M. Thurwanger has demonstrated his theory of the kinship of all languages in sound by a system of phonetic "translations." He has edited a number of well-known French songs with phonetic text printed below the words of the melodies. The scheme is as popular as it is effective among his pupils.

This Frenchman is not one whose native accent has been corrupted by his long residence abroad. No doubt he talks to the *cochers* in English on the first of his vacation days in Paris, but this annual visit of some months to his home in France and an ear of exquisite perception have kept him a purist.

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FROM "MUSICAL AMERICA" READERS

For Standard System of Voice Training

To the Editor of MUSICAL AMERICA:

In a little book called "Man's Redemption of Man," by William Osler, the following statement appears: "Man can do a great deal by observation and thinking, but with them alone he cannot unravel the mysteries of nature. Had it been possible the Greeks would have done it; and could Plato and Aristotle have grasped the value of experiment in the progress of human knowledge the course of European history might have been very different."

This might well be applied to the present demand for a standard system of voice training. The subject is an old one and as long ago as 1891 a "vocometer," for measuring the voice with the purpose of establishing a "standard tone," was invented by Dr. Frank E. Miller of New York.

In 1906 the National Association of Singing Teachers agitated the question, hoping that some basis could be reached which would bring about legislation for the purpose of ridding the profession of the abuses which had crept in.

Recently your valuable paper has held a "Forum" in which the teacher has reiterated his demand for recognition equal to that given to doctors, lawyers and academicians. Numerous suggestions have been made as to how a standard might be reached, but so far as the writer knows no definite action has been taken which could lead to a goal.

The two important questions to be considered are, "Who shall make the standard?" and "What shall be standardized?"

So far as the first is concerned it lies with the teachers themselves to create a standard which will be acceptable to the majority. Of the four elements of singing the anatomical deserves no attention, because it cannot be changed; but the pedagogical end suffers because the physiological and psychological always are clashing in their relations to each other. The fact is that the world contains many good musicians, who can train people to sing well, provided they can produce the tones; but in order to have correct production there are certain psychical laws which must be followed, whether it be done intuitively or by suggestion and instruction. Some of the great singers do it by nature, but there are thousands of good voices which fail to develop because of poor vocal action, and many of them have the souls of masters too.

What is needed is a small committee of experimentation to test many voices and find out what causes tonal peculiarities with which we are all familiar, then to devise remedies; in other words, to classify correct vocal action and its interferences, which would result in a few simple rules founded upon the law of cause and effect.

If desired, these results could be reported to national and State associations and action could be taken whereby normal schools could be established and legislation secured, because there would be something definite upon which to base laws. Teachers cannot claim recognition until they deserve public confidence and talking alone will not suffice; action must be the word.

H. HOWARD BROWN.

New York, May 21, 1912.

A Short-Sighted Policy

To the Editor of MUSICAL AMERICA:

This further caviling—as noted by your latest disputatious advertisers—is so very foolish and short-sighted on their part. We artists are eternally ranting (frequently with reason) on the commercialism of art, and yet, when a musical paper makes ef-

forts to run itself on artistic as well as commercial lines and give fair treatment and free comment to the music profession and to performing artists, whether they are advertisers or non-advertisers, behold some turn around and emit howls of more or less suppressed emotion when they have to "take their medicine"—without pre-con-sultation as to the quality, quantity and flavor thereof. Doctors disagree and make mistakes too, and music critics, being human, probably do likewise. But if they are the right sort they'll remedy that, also try another remedy. But oh! fellow artists! everything that tastes sweet is not always nourishing, tho' it may be fattening—and are we not more apt to grow in musical stature from blame rather than constant praise, anyhow? Don't let me, us and company infect our art with commercialism or, verily, our business may deteriorate in more ways than one. A fellow musician. Carnegie Hall. MARGARET ANDERTON. New York, May 26, 1912.

Richard Strauss's "Feuersnot" will be sung in the Hungarian and Bohemian tongues for the first time in Budapest and Prague, respectively, next season.

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SERVICE OF THE CONCERT MANAGER

How the Systematizing of the Musical Business Has Worked
for Prosperity and Uplift—Henry Wolfsohn the Pioneer
—Importance of the Local Manager

By ROBERT GRAU

IN no branch of the field of public enter-
taining has there been such a great
advance as in that of concert direction. In
fact, any one of the impresarios of a gen-
eration ago would gladly have exchanged
places with the men who to-day represent
the high grade musical attractions in this
country. These managers, however, must
thank one man who, as a pioneer, blazed
the trail and provided them with an in-
centive that was wholly lacking for this
pioneer himself. All the more credit, there-
fore, to the late Henry Wolfsohn, who was
the first "agent" to represent concert stars.

It was in the late 70's that Henry Wolf-
sohn began to build up his vast business,
and this was done by no means with smooth
sailing. Wolfsohn's first office was in his
own home and in fact to the day of his
death he conducted his enterprises in his
residence at No. 331 East Fourteenth
street, near First avenue, aided by Mrs.
Wolfsohn and his children. There was
no bluff or ostentation about this man, who
prospered because he could "deliver the
goods," being a fine musician and an ex-
perienced business man at the same time.

It was this same Henry Wolfsohn who
first cultivated the now prolific festival
field. His energy was something remark-
able and he would think nothing of going
from five hundred to one thousand miles to
"capture a club."

About the same time that Wolfsohn be-
gan his activity L. M. Ruben, now manager
of Windsor Hall in Montreal, entered the
same field. Ruben is to-day the oldest of
the "concert direction" group living. Mr.
Ruben did not remain permanently in this
field, however. For many years he was
Maurice Grau's most valued aid at the Met-
ropolitan Opera House. In Ruben's em-
ploy at one time was the M. H. Hanson of
to-day, who sought a position with the
elder impresario in order that he might ob-
serve the conduct of a high-grade musical
bureau with a view to branching out for
himself a little later.

With Mr. Ruben was a Mr. Andrews,
who looked after the commercial side of
the business, while Ruben himself had sole
charge of the artistic side.

The Local Manager

A quarter of a century ago the concert
field began to reveal its brilliant possibili-
ties, and this was not due to the achieve-
ments of the New York bureaus so much as
to a superior type of local impresarios,
with which in this era every city of 100,000
inhabitants is acquainted. It was the la-
bors of such men as Wolfsohn and Ruben
that created this superior local manager.

Before the advent of the high-grade lo-
cal manager it was common for great at-
tractions like Rubinstein, Von Bülow, Es-
sipoff, Carreño, Sauret and others to visit

cities without the least campaign of pub-
licity and this was really the reason why
such tours did not prosper amazingly as
they deserved to. But in due course there
came on the scene such men as Wight
Neumann and Milward Adams of Chicago,
Burton Colver of Detroit, I. E. Suckling
and Stewart Houston of Toronto, Dr.
Charles Harriss of Montreal, Mr. Mudgett
of Boston, Mr. Engel of Springfield, Mass.,
Oscar Murray of Brooklyn, Harry Meeck
of Buffalo, J. E. Furlong of Rochester,
Will Greenbaum of San Francisco and L.
E. Behymer of Los Angeles; and it is the
manner in which they have conducted their
business that has had the most to do with
the present great vogue of musical events.

There are fifty cities of less than 100,000
inhabitants where to-day a star like Mme.
Schumann-Heink can draw between \$2,000
and \$4,000, whereas, as recently as twen-
ty years ago, it was not possible to take a
star of her grade to more than twenty-five
cities in the entire country.

I recall a city in Michigan where Schu-
mann-Heink has visited three times in as
many years. This town is named Houghton.
I never heard of it before I was in-
formed that the house had been sold out
at each of the contralto's three appear-
ances and that for one of the concerts
the house had been sold out more than
six weeks in advance. Moreover, Nordica,
Melba, Eames and others have found a
similar public response in this city of per-
haps 20,000 inhabitants.

Wichita as a Sample

How many people know that Wichita,
Kan., can be counted upon to give any
symphony orchestra from \$3,000 to \$6,000
and is good for \$25,000 for a four or five-
day festival? It was this same Wichita
that gave Nikisch and the London Sym-
phony Orchestra the largest receipts of the
entire tour.

Mrs. Frederick Snyder of St. Paul has
the reputation of being the best local di-
rector of musical events in this country
and she has twice broken the financial re-
cord for grand opera in the West with the
Metropolitan Company. The phenomenal
success attending the last two engagements
in Atlanta, Ga., of the Metropolitan Com-
pany was entirely due to the systematic
and ingenious local management; in fact,
the gross receipts exceeded \$80,000 for six
days in two consecutive seasons, and now
Atlanta is to be the only city outside of
New York that the big organization is to
visit in the future.

Superior business procedure has made
probable permanent grand opera in Mon-
treal, a city where I recall not so long ago
the sheriff was wont to collect bills with
warrants in the first instance to gain time,
so suspicious were the Canadians of amuse-
ment managers. But all this is changed
now all over the country and any reputable
musical attraction is a sight draft on the
public purse.

joy, stood the fortune-bringer. Opening
my purse, I took from it some silver coins,
and called the man to me. "Take these," I
said, with smiling face. But the sweep
shook his head and said, "I thank you,
madame, I have already been well paid."
It then flashed across my mind that some
good friends, who knew my fancy for
chimney sweeps, had stationed him at the
stage door. This proved to be the case.
Since then I do not believe in chimney
sweeps.

Cardinal Gibbons was discussing Gilmore
and his band.

"Gilmore," continued the Cardinal, "was
famous for his playing of Mozart's
'Twelfth Mass.' On one occasion he played
it in a North Carolina town, and next day
the local paper announced that he 'rendered
with great effect Mozart's Twelfth Mas-
sachusetts.'"—Popular Magazine.

The Leeds Chorus has just paid a visit
to Paris, where it gave three concerts, in-
cluding a performance of "The Messiah,"
which Felix Weingartner conducted.



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Gatty Sellars, the English organist who earlier in the season toured Canada, has been completing a tour of the United States, especially in the West and South. From the South Mr. Sellars will return to the North via Oklahoma and will then go through to the Pacific Coast, finishing his tour with engagements in Canada. This will make a record of over 200 successive recitals in America this season. During this tour he has played an average of from six to eight recitals a week.

Mr. Sellars has attracted large audiences to his recitals, especially in the South, where it has been no uncommon sight to see his listeners standing three and four rows deep at the rear of the auditorium. He has performed on all of the famous organs in this country and Canada.

A feature of his appearances has been his performances of his own compositions. In England he is as well known as a composer as he is as an organist and his published compositions number many. As a player he is distinguished by a facile technique, a command of registration and a deep musical comprehension, due both to his innate musical ability and his excellent training.



Gatty Sellars (Left) Automobiling with Friends in Houston, Texas

A WEEK'S RECITALS BY BOSTON ARTISTS

Bureau of Musical America,
No. 120 Boylston Street,
Boston, Mass., May 25, 1912.

Charles Anthony, pianist, will sail the first of June for London, where he will be heard in a recital at Aeolian Hall. Mr. Anthony's program will include numbers by Beethoven, Brahms, Bach, Chopin, Schumann, Albeniz, Saint-Saëns and Debussy. Mr. Anthony has been heard in many concerts during the season and the success of his trip abroad is assured.

Eugene Connor, baritone, a pupil of Theodore Schroeder, has been engaged for the musical productions given by H. W. Savage, and will enter upon his professional career in August in New York. Helen Considine, soprano, also a pupil of Mr. Schroeder, has been engaged as soloist at the Baptist Church at Mattapan.

The pupils of Thomas W. Cotton gave a recital at Huntington Chambers Hall, on April 30. Mr. Cotton, a well-known baritone soloist, and C. Elmer Wilson, pianist, have given several joint concerts during the season. Mr. Wilson's pupils gave a recital on May 10.

Many successful recitals are being given by the pupils of the Faelten Piano-forte School. Paul Jones Farnum, assisted by Helen Tracy and Carl Faelten, gave a recital on May 13. Another recital

was given by Martha Elizabeth Gifford, class of 1912, assisted by Mr. Faelten, on May 21.

The Musical Students' Club, under the direction of Mme. E. R. Noyes, gave an interesting program on May 18. The members who played included the Misses Freeman, Berry, Bragdon, Flagg, Boynton and Orcutt. The club was ably assisted by Mrs. Jeannette Noyes Rice. The final number, "The Belle of Orleans," Paul Marriett, was played by Mme. Noyes. This tone poem was dedicated to her by Mr. Marriett.

Ralph B. Ellen, pianist, gave a pupils' recital at Whiton Hall, Dorchester, on May 13. Mr. Ellen also gave a concert on May 14, with the assistance of Mrs. L. B. Edgar, soprano; Annie Rebecca Ward, harpist, and William Winsor Ward, cellist.

Edith Bullard was the soloist at the annual concert given by the choir of the Perkins Institution for the Blind at Jordan Hall recently. Miss Bullard also received the honor of being chosen as one of the sixteen voices to sing Debussy's "Sirens" at the Symphony Concert given on April 27.

A song recital was given at the studio of Mrs. Nellie Evans Packard, on May 22, by six of her pupils, Fannie E. Buck, Mary J. Leahy, Florence A. MacCombie, Edna R. Hastings, Jeanette Levett and Mabel E. Turner. The program included numbers by Bohm, Keller, Sanderson, Neidlinger, the Caro Roma Song Cycle, "The Wander-

ing One," Godard, Rossini and Lehmann. The accompanist was Mrs. Carrie Wright Beals.

A concert was given on May 20 by the newly formed choir of fifty voices, under the direction of George W. Dudley. The choir was assisted by Mrs. Grace Bonner Williams, soprano; Karl Barleben, violinist; Paul J. Smithson, tenor; Dr. G. R. Clark, bass, and Frank S. Adams, organist. Mr. Dudley's well-arranged program read as follows:

Organ Prelude, Finale, Sixth Symphony, Widor, Mr. Adams; Anthem, "O, Come, Let Us Sing Unto the Lord," Tours, Psalm V., 1, 2, 3, Tours, Mr. Smithson and Dr. Clark; Antiphonal Anthem; "Air of Salome," "Hérodiade," "Celui dont la parole," Mrs. Williams; "I Have Surely Built Thee a House," Mr. Smithson and Chorus; "King Olaf," "As Torrents in Summer," Elgar, Chorus; "Romanza andaluz," Sarasate, Perpetual Motion, Ries, Mr. Barleben; "How Beautiful Upon the Mountains," Chorus; and Motet, Gounod, Choir.

The chorus's work was given with pure intonation and a good tone balance, and under Mr. Dudley's direction it is bound to have a successful future. The solo work deserves a word of special praise, the artists achieving a great success. Mr. Dudley has been successful in placing his pupils in church and concert engagements, and several concerts by his new choir are anticipated for the coming season.

A concert was given at Lynn on May 24 by Herbert W. Smith, baritone; John Daniels, tenor, and Mme. Wilhelmina Wright Calvert, soprano, with Mlle. Gerhart, accompanist, at which the "Lohengrin" Fantasia was successfully sung. In addition, a group of songs was sung by each artist.

The advanced students of Josef Adamowski's Ensemble and Quartet Classes gave an interesting concert at the New England Conservatory of Music on May 24. The program included numbers by Mozart, Beethoven, Brahms, Chadwick, Chopin, Rubinstein and Mendelssohn. The Arioso, "Easter Morning," Chadwick, was again repeated by Mr. Adamowski's class of fifteen cellists with great success.

The South End Music School gave an informal recital on May 25. There were numbers by the Junior Orchestra, Melva Kane, William Massey, Mary Fuller, Ruth Fuller, Bella Yates, William, Mary and Elsie McElaney; Florence White, Mary Sargent, Reagh Boyden, Maude White, Francis Galvin, Elsie Weinold and three choruses and a sight singing test were given by the Solfeggio Class. A. E.

MME. KAUFMANN IN RECITAL

Final Studio Program of Season Advances Group of New Songs

A group of songs by Mme. Lewing Stiefel with the composer at the piano was sung with gratifying results on Sunday by Mme. Minna Kaufmann, the soprano, at her final studio recital this season in Carnegie Hall, New York. The series of programs given by Mme. Kaufmann during the past Winter reached a high level of interest and gave eloquent testimony to the character of work to which this artist has applied herself both as a singer and instructor.

The songs by Mme. Stiefel proved to be of more than passing interest. They are written in free melodic vein, with touches of modern treatment that add a peculiar charm. Mme. Kaufmann sang them with much taste, revealing splendid musicianship and natural gifts of a high order. Other songs were accompanied by Mme. Harrison Ervin. Miss Coleman, a pupil of Mme. Kaufmann, added to the interest of the program by singing a group of songs.

Christiaan Kriens to Conduct Summer Class at Farwell Hall

Christiaan Kriens, the Dutch-American violinist and composer, has been engaged by Miss Farwell to conduct a class in violin and harmony at Farwell Hall, Wells River, Vt., during a Summer season, from July 2 until August 27. In addition to the above studies the pupils of this Summer school will be able to receive lessons in ensemble and orchestral playing from Mr. Kriens.

R. E. Johnston, the New York musical manager, has received a cablegram from Adeline Genée, the celebrated dancer, from London, that her new ballet, "La Camargo," was a great success in the English metropolis. Miss Genée will appear at the Metropolitan Opera House on December 3, assisted by Alexander Volinin, her own company, and a symphony orchestra.

TALENTED BOSTON PIANIST OF WHOM MUCH IS EXPECTED



Eleanor Rosalie Thornton Prominent as Pianist and Teacher

BOSTON, May 27.—Eleanor Rosalie Thornton, who is rapidly coming to the front as a pianist and teacher, is to be heard in a recital in Steinert Hall early in the coming season. This is one of the events to which music lovers are looking forward with the keenest anticipation, as she is the first exponent of Arthur Schnabel's methods to appear before the Boston public, after several years of study with him as well as many under Heinrich Gebhard of Boston. Endowed by nature with every attribute for success and with what a leading Southern critic described as "the definite certainty of herself," a prosperous season is anticipated for her on the Eastern tour she opens in November.

FITCHBURG'S FESTIVAL

High Standard of Past Years Maintained by Local Chorus and Visiting Soloists

FITCHBURG, MASS., May 23.—The annual Spring Festival was given by the Fitchburg Choral Society last evening, and it proved to be the best concert ever given by this society under the direction of Conductor Coffin. The assisting artists were Mrs. Grace Bonner Williams, soprano; Mildred Potter, contralto; Lambert Murphy, tenor; Earl Cartwright, baritone; Herbert W. Smith, baritone, Leverett Merrill, bass; Mabel E. Sheddon, accompanist, and an orchestra from the Boston Opera House, Louis Eaton, concertmaster.

The program included the following operatic selections: The Kermess from "Faust" and Finale of the second act of "Aida," sung by the chorus; "Mad Scene" from "Lucia," Mrs. Williams, with flute accompaniment by C. F. North; "Liete Signor," an aria from Meyerbeer's "Les Huguenots," Miss Potter; "Die Meistersinger," Wagner, Lambert Murphy; "Pro-messe de Mon Avenir," from Massenet's "Le Roi de Lahore," Earl Cartwright; "Al tuo trono," from one of the Ponchielli operas, Leverett Merrill; the Sextet from "Lucia," the five soloists assisted by Herbert W. Smith, and the concluding number, the grand finale from the second act of "Aida," in which the soloists interpreted the rôles of the principal characters. The male chorus of priests was sung by members of the Keene (N. H.) male chorus club.

Mrs. Williams and Mr. Murphy have appeared at four consecutive concerts given by this society. Mr. Coffin has a splendid reputation as conductor, which was enhanced by the work done by the society last evening. The artists were most warmly applauded, encores being demanded in every instance. Mr. Merrill's humorous encore, "The Old Black Mare," was given with good enunciation, as was Mr. Cartwright's "The Pretty, Pretty Creature," by Storace. Mrs. Williams and Mr. Murphy also sang the duet for *Rhadames* and *Aida* from the opening of the third act of "Aida," in English.

The entire program was given with great success, and the members of the society have again proved their ability to retain the high standard set in former years. A. E.



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BERLIN MECCA FOR AMERICAN MANAGERS

Opera and Concert Impresarios Gather in Force to Arrange for Next Season

BERLIN, May 25.—Berlin just at present is the center of activities in behalf of music in America. Nearly all the leading American impresarios are here investigating new operas and settings and looking after new stars for opera or concert.

The Hotel Adlon register looks almost like a directory for musical managers. General Manager Giulio Gatti-Casazza, of the Metropolitan Opera House, is there, as are also Andreas Dippel, director of the Chicago Opera Company; Henry Russell, of the Boston Opera; Alfred Hertz, conductor of German opera at the Metropolitan; C. H. Ellis, manager of the Boston Symphony Orchestra; Loudon Charlton, the New York impresario, and Henry W. Savage, of New York. The last named left for London during the week.

Mr. Gatti-Casazza has already visited Paris and Milan in his search for new material. He conferred one day this week with Frieda Hempel, the coloratura soprano, for whom he predicts great things in New York next winter. Miss Hempel will make her debut at the Metropolitan as *Queen of the Night* in Mozart's "Magic Flute," and the magnificent production of this opera recently made at the Berlin Opera will be used by Mr. Gatti-Casazza as a model. Mr. Gatti has been interviewing Professor Kautsky, the famous German scene painter, with reference to special scenery for his "Magic Flute" production.

Mr. Gatti was asked whether negotiations were under way between the Metropolitan and the Berlin Royal Opera looking to an agreement for keeping down the salaries of artists.

"We don't admit," was the reply, "that the Metropolitan pays exorbitant salaries. Our payroll is considerably less to-day than it was under the Maurice Grau regime. New York salaries average but little more than those paid the best artists in such countries as Italy, Russia, Spain and the Argentine and German salaries reach a higher limit."

Mr. Dippel announces several new engagements for the Chicago company, including Icilio Calleja, the Egyptian tenor; Julia Clausen, the Swedish dramatic soprano of the Copenhagen Royal Opera; Signor Giorgini, the Italian lyric tenor, and Mme. Gagliardi, the Italian soprano. Mr. Dippel is sure that he has found a remarkable tenor in Calleja, who, he says, looks like Caruso and has a voice like Tamagno. His most famous rôle, perhaps, is *Rhoades*, but he will also be heard in "Tro-vatore" and "Otello" and will probably create the tenor rôle in Mascagni's "Isabeau," which Mr. Dippel hopes to make his first new production of next season. Mr. Dippel also expects that Helen Stanley, the Chicago lyric soprano, will make one of the successes of the year with his company. She has been singing with the Royal Opera at Würzburg during the last two years.

Henry Russell has been managing a concert and operatic tour of German cities for Alice Nielsen, of the Boston Opera.

Mr. Charlton came here to meet Mme. Gadski, whose concert tour of the United States next season will be under his direction. Mr. Charlton has also been arranging for the tours of Clara Butt and Kennerly Rumford, Josef Lhévinne and Tina Lerner. Signor Mingardi, impresario of La Scala in Milan, is another distinguished manager now in Berlin.

Granville's Spring Festival

GRANVILLE, O., May 25.—The annual Spring music festival of the Engwerson Choral Society, Carl Paige Wood director, was held on May 22 and 23. Mendelssohn's oratorio, "Elijah," was given an impressive performance as the opening concert, both the chorus and soloists scoring heavily. Mrs. Edith Sage McDonald, soprano; Ruth Jeanette Bailey, contralto; Walter C. Earnest, tenor, and John Moyses Priske, bass, were the soloists. Miss Benedict, organist; Miss Rockwood, pianist, also assisted, and Allieret Chrysler, Marion Rose and Beth Prine sang the Trio in the second part. The following evening a miscellaneous program was given, in which the above mentioned soloists and Elsa Hirschberg, contralto, were heard. The accompanists were Fannie J. Farrar and Sabine Hirschberg.

Richard Strauss's "Alpine Symphony" will be played by many European orchestras next season.

CONCERT TRIUMPHS OF HENRIETTA WAKEFIELD

SINCE the season closed at the Metropolitan Opera House Mme. Henriette Wakefield, the young mezzo-soprano, has been winning now laurels in concert. Her first Spring appearance was in Cleveland, O., where she was the soloist with the



Henriette Wakefield

United Chorus of the German Singing Societies of that city. After leaving Ohio Mme. Wakefield went to Milwaukee (where her triumph at the Säng-erfest last year was recalled) and sang the leading woman's part in a presentation of Bruch's oratorio, "Das Lied von der Glocke." On April 19 Mme. Wakefield gave a recital at the First Congregational Church in Elgin, Ill., under the auspices of the Key Note Club.

April 21 found Mme. Wakefield in Washington, D. C., in the center of a brilliant assemblage of notable people at the home of Mrs. John R. MacLean. This was one of the Sunday evenings at the Mac-

Lean residence and Mme. Wakefield's lovely voice was one of the attractions on this night. She opened her list of May engagements with the Arion Singing Society of Jersey City at a gala concert held at the Grand View Auditorium which overlooks the Hudson. Several private musicales, one of them taking place at Floral Park, N. Y., and a concert in Morristown, N. J. (May 9) followed in rapid succession and then the singer was allowed to take a little rest at her New York home.

On June 24, when the Connecticut State Säng-erfest takes place in New Haven, Mme. Wakefield will be one of the principal soloists. The popularity of this American singer with German clubs dates back to the day she sang a group of German *lieder* at the National Säng-erfest in Milwaukee last June. She sings the German *lieder* with superb enunciation and in the uplifting style of the great interpreters.

At the Metropolitan Opera House she has appeared three seasons in opera in three languages; in the Wagnerian works she has assisted in presentations of "Lohengrin," "Tannhäuser" and "Die Walküre," Smetana's opera, "The Bartered Bride," Dukas's music-drama, "Ariane et Barbe-Bleue" and Thuille's "Lobetanz."

On September 1 Mme. Wakefield is to begin rehearsals in Walter Damrosch's new operetta, "The Dove of Peace," the first performance of which is to be given in some Pennsylvania city about the middle of October. In this operetta Mme. Wakefield will have the rôle of *Juanita*, a young Spanish girl.

"NO HOPE FOR SINGERS WHO SLOW UP"—HAMLIN

"THE fact that the average singer stops studying after success is attained is responsible for an unfortunate lack of development in the singing art," said George Hamlin, the distinguished tenor, a few days ago.

"The average singer," declared the Chicagoan, "is like the novice who runs a hundred yards and slows up before he reaches the finish. Some one else with less speed and more endurance passes him. By over-confidence and superficial education the artistic growth of music has been considerably stunted. Fault lies both with teacher and pupil, especially with the latter. The charlatan loves to send a partially equipped pupil with a showy voice out as an advertising card. He believes to the letter in 'making hay while the sun shines.' The pupil's protection should be in his own powers of comparison and in the disinterested opinion of able critics. He should never cease studying and he must constantly realize that where there is no progress there must be retrogression."

"The lack of thoroughness apparent in all phases of American education, militating against specialized endeavor and the advance of science, is particularly felt in the study of the singing voice. Think how few really great artists—men and women, who, besides natural ability, have

developed their resources through long, faithful study and are broadened by acquaintance with the traditions of song the world over.

"Don't stop short of the finish line," is my advice to young singers, who too early are persuaded by their sponsors and an indulgent public that they know it all. Those who are misled by the belief that advertising and reputation are more closely linked than knowledge and success should become receptive, think more and sing less for awhile. The fate of the scorners is early oblivion."

Mr. Hamlin himself is excellently qualified to discuss this subject. His own musical education has been thorough and conscientious, embracing not only the study of that which is best in modern composition, but also the works of the early masters. For several years Mr. Hamlin studied the German *lied* abroad, obtaining that essential groundwork upon which rests his masterful interpretation. As for the zeal which enabled the tenor to perfect himself in music theory and interpretation, explanation recalls the fact that Mr. Hamlin is a successful business man as well as an artist. The painstaking method required in his active business associations Mr. Hamlin believes has been an invaluable asset to the study of singing.

WHAT CHANCE HAS WOMAN IN ORCHESTRAL FIELD?

[Maud Powell in New York Evening Post.]

THE girl with the fiddle-box no longer excites comment. Woman's place in the violin field is firmly established. Over a decade ago Nora Clench sat at the first violin desk in the Buffalo Symphony Orchestra. The Woman's Symphony Orchestra of Los Angeles has been in ambitious and honorable existence for sixteen years.

Several women play in the Hartford Symphony Orchestra, and we have the well-known Fadette Women's Orchestra of Boston and the Æolian Ladies' Orchestra in London. If we have no women violinists in New York orchestras we have had women harp players in the New York Symphony, the Russian Symphony and the Metropolitan Opera House.

The Olive Mead Quartet has held a prominent place in our musical life for many years, and the Elsa Ruegger Quartet of Detroit is a promising newcomer. In England it is not uncommon to find women in orchestral work.

The field is open to them and I see no reason why they should not be regularly employed, if they wish to be. They have the qualities that are necessary for the work. American women, especially, have a good sense of rhythm. They are imitative, adaptable, and conscientious, with endless patience for detail. They are quick to seize the trend of another's thought and have marvelous powers of carrying out

other people's ideas. It can also be urged that we are not so thirsty as the men!

If American women really, truly want orchestral work, they will get it, and I believe they should seek it. The Musical Union has not put up the bars against them and public opinion will prevent it from ever doing so. During a recent tour of the Northwest I found women violinists in many of the hotel and restaurant orchestras. Several with whom I spoke told me that they had been tempted to take up the work by the good salary offered, men violinists being scarce. The majority of these were saving money to come East and prepare themselves for teaching.

Music and Its Mystery

[Claude Debussy in The Etude.]

The beauty of a work of art cannot exist without mystery. That is, it cannot be accurately ascertained in a work of art "how it is done." . . . Let us preserve this particular charm to music, at any cost. By the very nature of its art, music is more sensitive to this than any other form of art, for everything in it is mystery. We know nothing about its beginning. Learned *savants* claim that man sang before he spoke—that song existed before speech. This opinion seems too poetic—altogether too contrary to the barbarism of primitive ages. Let us rather accept

STANDARD FOR MUSIC TEACHERS OF STATE

Convention of New York Association Will Attempt to Establish Grade of Efficiency

Gustav L. Becker, president of the New York State Music Teachers' Association has addressed the following appeal to the music teachers of the State:

"My Dear Colleagues: As you may see from the preliminary announcement, the forthcoming convention besides offering many notable musical and educational attractions, will be made an occasion for bringing about important reforms—to introduce an era of advancement in music teaching, and to gain a better standing of the musical profession.

"Instead of waiting for these results to be brought about by external compulsion, as through legislative examinations, or through the moral force of publicity, we teachers, it is hoped, will endeavor to do what is best and most progressive of our own accord, letting the compelling force come from within our own ranks. We feel that there rests in our hands the chief power and responsibility of advancing musical culture and appreciation in this country, therefore our better conscience must lead us to unite and concentrate our efforts to this end.

"In the beginning we should at least agree upon some 'Minimum Standard' of essentials and efficiency and, having this established, every 'Teacher of Music' should be able to show that he or she is competent, at least to that extent!

"Then, from time to time, as our average of knowledge and attainments increases, we may come together and raise our standard higher and still higher.

"It is generally admitted that we all can learn from each other—that is why we have our conventions, and that is also the reason for now organizing local auxiliary branches of the State Association in all the counties, so that the teachers of the vicinity may meet as often as possible to discuss subjects of interest and of mutual importance. Send for the recently issued annual report, containing valuable essays, lectures and discussions.

"Much can be achieved for each one's betterment, by allowing a spirit of good-fellowship to prevail.

"Therefore, toward mutual help, protection and advancement, every well-meaning music teacher in this State should, as soon as possible, become a member of the music teachers' association.

"The annual dues are but \$2, and entitle the active member to unrestricted attendance, during the convention, to all the lectures, round table discussions, recitals, concerts, receptions and business meeting; also to receive the annual report of the convention, containing valuable lectures and discussions—furthermore to an enrollment in the twice-yearly published and widely circulated list of members, giving addresses and specialties of teaching.

"Other advantages are offered to members in social, educational and financial directions, and more yet will be added after the next convention.

"Present members who remain in good standing will be exempt from the subsequent obligatory examinations—according to the proposed 'Minimum Standard,' though it will be left optional to take such an examination 'for one's own satisfaction.'

"This will probably be an opportunity for establishing an authoritative record of knowledge and ability, which many of the younger teachers of good training will be glad to take advantage of.

"Cordially yours,

"GUSTAV L. BECKER,

"President N. Y. S. M. T. A.,

"Steinway Hall, New York City."

the theory that it was the warbling of the birds which first gave man the thought of music. When the god Pan listened to the wind among the reeds, and bound together the seven pipes of his flute he first imitated the long drawn-out, melancholy note of the toad complaining in the moonlight.

As is seen, music has the right and even the duty to preserve something of mystery. . . . Do not let us try to rob her of it; on the contrary, let us strengthen it with the divine piety of "Taste." It is the only natural barrier which can protect art as well from the barbarians with their coarse fists as from the civilized with their learned spectacles. May Taste remain the protector of sacred Mystery!

BERLIN SUCCESS FOR AN AMERICAN PIANIST

Carolyn Cone Reveals Marked Technical and Interpretative Gifts in Concert Before Crowded Audience



Carolyn Cone, Pianist

BERLIN, May 18.—Carolyn Cone, a young American pianist, drew an unusually large crowd of English-speaking people to the recent concert of "Orchesterverein Berliner Musikfreunde" of 100 players under the direction of Max Grünberg at the Sing-Akademie. Miss Cone played as her principal number the Liszt E Flat Major Concerto, in which she exhibited clarity of tone, excellent judgment in her phrasing and an intelligent grasp of the content of the work. In a Chopin Impromptu and Liszt's "Sonetto del Petrarca," the pianist displayed warmth of expression and poetic feeling. Her technical equipment was tested in the Schulz-Elver arrangement of

"The Beautiful Blue Danube." Insistent demands for an encore resulted in Miss Cone's adding the Liszt "Liebestraum," No. 3.

The young pianist is a former resident of Chicago, where she studied for six years with Fannie Bloomfield Zeisler. Following this Miss Cone coached with Busoni, and this was supplemented by two years' study with Rudolf Ganz. When Mr. Ganz comes to America next season for a concert tour Miss Cone will continue her instruction with the pianist in this country. In the season after next the young American girl will make her first concert tour in the United States.

Vienna Appointment for Frederic Fradkin, the Violinist

Frederic Fradkin, the young American violinist, who has been giving concerts in London this season, has just been appointed concertmaster of the Konzert-Verein in Vienna. Before leaving England he filled a few engagements, appearing in a concert at Bechstein Hall on May 13, playing Saint-Saëns's "Rondo Capriccioso" and Ernst's "Hungarian Airs" and winning praise of the highest order from the critic of the London *Standard*, who spoke of his art as "marked by clear, artistic phrasing and confident technic." His last British engagement was as soloist in Birmingham, under the eminent young English conductor, London Ronald, when Mr. Fradkin played the Mendelssohn Concerto, which he played here two years ago under Gustav Mahler, with the New York Philharmonic Orchestra.

Carolyn Beebe to Spend Summer in Switzerland

Carolyn Beebe has gone to Stockbridge, Mass., for a brief visit before sailing for Europe. The pianist will spend her Summer in Lausanne, Switzerland, coaching with Harold Bauer in preparation for her concert season under Loudon Charlton's management.

Concert by Kriens String Quartet

The Christian Kriens String Quartet, consisting of Mr. Kriens, Herman Martonne, Herbert Borodkin and Willem Durieux, presented a program of chamber music at "The Castle," Tarrytown, N. Y., on May 24. Conspicuous among the num-

COMBINE OPEN-AIR LIFE WITH VOCAL STUDY



A Gathering of Vocal Students at the Summer School of Robert G. Weigester, Near Elmira, N. Y.

SPECIAL courses of training for vocal teachers will be one of the features of the Summer School conducted by Robert G. Weigester, the New York singing instructor, at his Summer home near Elmira, N. Y., from July 24 to September 4. Mr. Weigester has a clientele of vocal teachers throughout the country who come to him in their Summer vacations to get such training as they would not have an opportunity of obtaining during the Winter. Lectures on voice production and objective study of voices in the class room are sup-

plemented by private lessons which prove of great value to singers who have been endeavoring to teach the vocal art without sufficient cultural foundation. Another useful course of study is the training in the interpretation of a large repertoire of songs.

Along with the teachers who come to enjoy the benefits of this normal course Mr. Weigester has a number of professional singers and other pupils who wish to continue during the Summer the instruction which they have been receiving at the Weigester studio in New York.

bers were compositions by two members of the quartet, Mr. Kriens's "Printemps" and Valse "Coquette" and a Tarantelle by Mr. Durieux, played as a cello solo by the composer. The other artistic offerings included the D Major Quartet by Haydn; the Tchaikowsky Andante Cantabile, a

"Serenade des Mandolines," by Desormes, and two movements from the Glazounow Quartet, op. 15.

Henri Marteau, the Swiss violinist, has formed a new string quartet in Berlin with the violinists Amar and Kreiner and the cellist de Guaita.



HENRI LÉON

the famous French Tenor, who has just concluded a successful tour, appearing fifty times as Dick Johnson in

The "Girl of the Golden West"

and who is now scoring tremendous success in

"The Tales of Hoffmann"

What the critics said about *his voice*:

The rôles were in very capable hands. Those who won most favor with the audience being Mr. Henri Léon as the poet.

Mr. Léon has an unusually fine robust tenor and not only sang splendidly but acted with spirit and intelligence.—The Providence Journal, April 19, 1912.

Henri Léon took the part of Hoffmann. He is an excellent actor and fully and capably presented the varying moods of the part he played. His singing was highly enjoyable.—The Pittsburgh Press, May 14, 1912.

Mr. Léon as Hoffmann has the bulk of the work to do and he does it most satisfactorily. He has a strong, clear, well-cultivated tenor voice, and displayed its quality and power to the best advantage. He showed also much ability as an actor playing the part with discretion and animation.—The Evening Tribune, Providence, April 19, 1912.

The rôle of Hoffmann was played in almost ideal style by Henri Léon. He sang well throughout with a wealth of fervor, but it was the verve and naturalness of his acting that made his performance a veritable delight. His singing of "Klein-zach" was inimitable. In every scene it was he who held the audience's enthusiastic attention. Mr. Léon would be more than welcome as a day in and day out member of the "Academy of Music."—The Brooklyn Citizen, April 23, 1912.

Henri Léon as Hoffmann, the perturbed hero, bore himself bravely and infused into his reading a spirit of the genuine lover that was admirable in its effectiveness. His voice, too, was pure, true in intonation, clear and of an exceptionally pleasing quality, while his tones in all registers were well achieved. His work throughout was that of a thorough and

conscientious artist.—The Sun, Baltimore, April 30, 1912.

As Hoffmann, the poet, Henri Léon gave a good account of his vocal equipment, his tenor voice being admirably suited in vibrancy and ring to the sentimental qualities of the part.—Evening Sun, Baltimore, April 30, 1912.

Henri Léon, possessor of a sweet, true tenor voice, and a real artist, had the title rôle last night, and with the beauty of his voice he combined the ability to act the part of the dashing young lover with fire and grace.—The Baltimore Star, April 30, 1912.

Henri Léon bore off honors for his singing and acting as Hoffmann. He well impersonated the character, his voice being extremely pleasing and his acting had true Gallic intensity and feeling as well as grace.—Brooklyn Daily Eagle, April 23, 1912.

Mr. Henri Léon will consider operatic and concert engagements for fall and winter season 1912-13.

For concerts, dates and terms:

Marc Lagen, 500 5th Ave., New York

A NEW IDEA IN CONCERT-GIVING

French Pianist in London Announces Series of Performances Embodying Every Piano Work That Chopin Wrote - The Hammerstein Premiere of "Don Quichotte"—Concerts Still Numerous

Bureau of Musical America,
London, 48 Cranbourne Street,
May 18, 1912.

MOST of the big orchestral organizations have ceased their special performances, but find plenty to do in numerous solo-instrumentalist concerts which always take place in London at this time of the year. This specially applies to the London Symphony Orchestra, just back from America after its whirlwind tour. It is pleasing to be able to record the high opinion held by all the members of this orchestra with regard to the treatment accorded them by the American musical public. Mr. Busby, the managing director of the orchestra, told me that all were delighted with their reception in the States, and were looking forward with keen anticipation to a further visit next year.

The demand for novelty in the musical world continues. The newest idea is announced by the French pianist, M. Sortat, who has arranged to play the entire list of pianoforte compositions of Chopin, in a series of four recitals, one a week. This proposition suggests numerous possibilities, for other pianists may want to follow suit and give us the entire works of Bach, Beethoven, Schumann or Mendelssohn, which might perhaps suggest too much of a good thing.

Both opera houses have been running under full pressure this week, and it is pleasing to note that the audiences at Mr. Hammerstein's magnificent house have been considerably larger, although, of course, there is plenty of room for improvement in this respect. At Covent Garden the most interesting event of the week

was the first performance of "Aida," which was graced by the presence of King George. This also provided the opportunity of welcoming back Emmy Destinn, who has won for herself in recent years the warmest regard of opera-goers and who has returned in complete possession of her great powers. She scored an immediate and notable triumph and raised the audience to a high pitch of enthusiasm. Covent Garden's newest tenor, Giovanni Martinelli, was likewise heard in a rôle which suited him splendidly, and though somewhat nervous at the beginning of the evening, he warmed to his work as the opera proceeded and confirmed the good impression created at his debut.

On Tuesday evening, "La Bohème" was given and served to introduce to London yet another American soprano of whom great things are expected. This is Eleanor Pointer, of New York, who made a great success as *Musetta*, despite the fact that she had been given the part only some ten days before by Henry Higgins, and knew nothing of Italian. Miss Pointer has been singing in the Berlin Opera, and it was there that Mr. Higgins first heard her. He was so impressed that he straightway offered her the rôle, which she at first declined, fearing she would not be able to prepare it in time.

The "Don Quichotte" Premiere

At the London Opera House the feature of the week has been the first performance in England of Massenet's "Don Quichotte." This took place last night. "Don Quichotte" was produced at Monte Carlo on February 24, 1910, and on December 29 of the same year was performed at the Theatre Lyrique, Paris, with considerable success. The libretto is by Henri Cainé and, as will be surmised, is founded upon Cervantes's immortal satire, which has been treated with great freedom by the operatic librettist. The country girl *Dulcinea*, who in the original, is invested with ideal virtues, is described in the opera as a woman of the world. The opera opens with a chorus in her praise and, into the crowd of her admirers, there presently rides the *Don* accompanied by his servant *Sancho* on his ass. The *Don* finds the lady on her balcony and serenades her, with the result that he becomes involved in a duel with one of her lovers, *Juan*. The duel is interrupted by *Dulcinea* to whom the *Don* proposes. Before she accepts, she lays down the condition that he must first get back a necklace which has been stolen from her by *Tenebrun*, a brigand. The knight and his servant start on their mission and, incensed by *Sancho's* bitter remarks about *Dulcinea*, the *Don*, to show his prowess, charges a windmill. In the next act he comes up with the brigands who consult whether he shall be stabbed, burned, or hanged. His calm appearance overcomes their enmity and in the end he is given both his liberty and the necklace. The scene of the fourth act is in the courtyard of *Dulcinea's* house. She is surrounded by her admirers and when the *Don* produces the necklace and demands his prize, the lady laughs at the idea and declares that her heart is given to frivolity, mirth and love. In the last act we find the *Don* dying in a forest, attended by his faithful servant. The opera ends with the *Don's* bequeathing to *Sancho* all that he has to give, which is merely "a land of dreams."

M. Safond and José Dause, as the *Don* and *Sancho* respectively, acted and sang superbly and the same may be said of Yvonne Kerlord, who assumed the rôle of *Dulcinea*. The singing of the chorus was also excellent. And finally a few words are due to Mr. Hammerstein and his stage director, Jacques Coint. They had many opportunities for scenic display and right well did they take advantage of it. The *Daily Telegraph* describes the gorge in the forest, in which stands the tree whereunder *Don Quichotte* seeks his death, as a masterpiece, and in the course of an article extending a full column, has nothing but praise for Mr. Hammerstein and his new production. The scene of Act II, "when the sun, dissipating the haze, discloses the windmills, cannot be adequately described by mere words, and nothing more magnificent has ever been seen in London. At the fall of the curtain at the end of this act, there was a scene of uproarious enthusiasm, such as has rarely been witnessed, and Mr. Coint, the stage manager; Mr. Ernaldi, the conductor, and Mr. Hammerstein were recalled again and again. Covent Garden must look to its laurels!

The only other feature of the week's performances at the London Opera House calling for attention was the substitution

of Berthé Caesar, Mr. Hammerstein's latest French soprano, for Felice Lyne as *Marguerite*, in *Faust*. Mme. Caesar gave a really excellent performance, her acting being especially good, but the public has become used to Miss Lyne in the part, and did not take the substitution any too well. It is worthy of note that Miss Lyne sang only once during the week, and that on Thursday evening, when she repeated her fine performance of *Gilda* in "Rigoletto."

"Elijah" as Opera

It is now some months since Mendelssohn's most famous oratorio, "Elijah," was converted into operatic form, and on Monday night, at the Kennington Theater, we had the first convenient opportunity of passing judgment upon it. It cannot be said that, in its new form, the old work is more than a plausible imitation of an opera, but it makes a really good entertainment. Graham Marr, in the title part, and Miss Weste, Lily Moody, Miss Wilmore, Florence Morden, in their respective characters, were excellent and much enthusiasm prevailed.

At the Aeolian Hall last Saturday afternoon, Egon Petri gave his second recital of the present season. The program was drawn upon more or less familiar lines. Bach, for instance, was represented by his "Italian Concerto"; Beethoven by the "Waldstein" Sonata; Chopin, by the B Flat Minor Scherzo and the A Flat Polonaise, and Brahms and Liszt by things scarcely less known. There was a large audience and considerable enthusiasm was displayed.

On Sunday afternoon at Albert Hall, Siegfried Wagner appeared as conductor and composer before a rather small audience considering the interest of the occasion. The program included a large number of extracts from operas of his own composition, with two or three by his father. The services of the London Symphony Orchestra, which had just returned from its American tour, were employed.

William Murdoch gave a pianoforte recital at Bechstein Hall on Monday afternoon, the program including three of Bach's "Choral Preludes" as transcribed by Busoni. Mr. Murdoch did full justice to the wonderfully elaborate and intricate settings of these chorales and as far as possible, gave to each prelude its appropriate character and atmosphere.

American Pianist Heard

After an absence of five years Nathan Fryer, the New York pianist, who is just concluding a very successful European concert tour, courted the opinion of the London critics at a recital at Aeolian Hall on Tuesday afternoon, with entirely satisfactory results.

Ernst von Lengyel, the young Hungarian pianist, gave his second recital Tuesday afternoon in Bechstein Hall. He proved himself an artist of very high rank and his third concert, on May 23, will be eagerly awaited.

On Wednesday afternoon in Queen's Hall, F. S. Kelly gave his second orchestral concert this season, appearing in the double rôle of composer and executant. His Serenade, for flute and small orchestra, is a pleasing little work, showing a good sense of melody. As a soloist, Mr. Kelly was heard in the Beethoven Fourth Piano Concerto in G Major. The orchestral forces were furnished by the Queen's Hall Orchestra, with Sir Henry J. Wood conducting.

Pablo Casals gave his final recital on Thursday afternoon, in association with Arthur Rubinstein. Luckily, however, he is announced to take part in a Beethoven recital, with Donald Tovey, at Aeolian Hall next week, when his many admirers will have a last chance of hearing the great violoncellist this season. The enthusiasm he created on Thursday was extraordinary.

On Saturday evening, May 11, a new musical play, adapted from "Der Liebe Augustin," with music by Leo Fall, was produced at the Shaftesbury Theater. One could hardly wish for anything more delightful than Leo Fall's score, but unfortunately the singers were unable to do justice to the music and the "book" is absolutely devoid of any humor, except when George Graves is on the stage. His many impromptu "gags" kept the audience in high glee. The scenery could scarcely be surpassed and the reception was friendly. Leo Fall conducted on the first night.

ANTHONY M. STERN.

Choose "Marseillaise of Aviation"

PARIS, May 25.—From more than 1,500 manuscripts, the jury selected to choose a poem to be used for "The Marseillaise of Aviation" has come to a decision. The poem is a glorification of the part France has played in the progress of aviation and of the heroes who have died in its cause. Composers have now been invited to set the words to music and the best versions will be submitted to popular approval at concerts in various halls of Paris.

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Success on the Damrosch Spring Tour

Some of the Press Comments

Miss Corinne Welsh, the only contralto this season with Damrosch, has completely captivated the immense audiences. Contraltos are always favorites in Spartanburg, and Miss Welsh was at her best. The conquest of the audience was rapid and complete in the "Golden Legend."

Spartanburg Journal.

Miss Corinne Welsh, the vocal soloist of the evening, was heard in the Jeanne d'Arc aria. She proved herself a singer of decided charm, and having a voice of unusual lovely timbre, she adds to it the virtues of artistic method, dramatic instinct, and a good enunciation. She has besides, beauty and temperament to her credit.

Louisville, Ky., Courier Journal.

As to the vocalists, it was Miss Corinne Welsh's turn to await the decision of the audience. It was not long in coming, for before she had sung four bars, she had established herself as one of the greatest contraltos in this country.

Louisville, Ky., Herald.

Miss Welsh made a wonderful impression, and was obliged to respond again and again to the great audience. Cedar Rapids Daily.

The audience was delighted with Miss Welsh, who has a wonderful contralto of great richness, yet with the flexibility and range of a soprano. Her work was an artistic treat.

Augusta, Ga., Chronicle.

The Kokomo audience had not heard a contralto voice that combined as much strength and sweetness as does that of Miss Welsh.

Kokomo, Ind., Tribune.

Miss Welsh captivated the audience even as the orchestra played the prelude. When her voice took up the dramatic air, her conquest was complete. It was a superb rendition and brought forth a storm of applause.

Evansville, Indiana.

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HARTMANN, VIOLINIST, AUTHOR AND EXPERT ON FIDDLE VALUES



Arthur Hartmann, the American Violinist, Caricatured by an American

Arthur Hartmann, the violinist, who is to make his third tour of this country under the direction of Haensel & Jones next season, is one of the most scholarly as well as most technically brilliant of artists to appear in this country. Aside from his playing ability Mr. Hartmann is well known in this country and Europe as a composer and as a writer on musical subjects. His analysis of the Bach Chaconne is still remembered by violinists, though several years have elapsed since its appearance.

As a violinist Mr. Hartmann is noted for his brilliant technical ability, his beautiful tone and his thorough musicianship. His repertoire is tremendous and he has at his fingers' ends the greater part of all of the worth-while compositions written for his instrument. Few people know, however, that he is also a connoisseur. Determining the value of a violin is a difficult matter, but Mr. Hartmann has played on so many of the great instruments and indeed possesses one of them himself, that his opinion is often sought by collectors and dealers.

Is Caruso in Love Again?

PARIS, May 25.—Is Caruso in love again? Paris hears so. The reported object of his affections is Mlle. Savedra, the natural daughter of the late President Velasquez, of the Argentine Republic. She is a highly

cultivated young woman of twenty-two and is said to have a remarkable voice. Rumor has it that she refuses to smile upon the tenor's suit, declaring that, while she likes Caruso very much, she could never bring herself "to marry a plumber, even if he is the world's greatest tenor." Caruso is disconsolate.

LOCAL COMPOSERS IN SAN FRANCISCO CONCERTS

Works of Native Musicians Add Interest to Various Club Programs Given in Waning Season

SAN FRANCISCO, May 19.—The San Francisco Musical Club devoted its final program of the season last week to Song Cycles, by which its members were offered a morning of musical pleasures. "Yosemite Legends in Song and Story," by Dr. H. J. Stewart, words by Allen Dunn, both prominent in musical and club circles, was successfully sung by Mrs. J. E. Birmingham, contralto, with the composer at the piano.

Mrs. Charles L. Barrett, a pianist of rare abilities, won the plaudits of the audience in her solo performance of the Sonata in B Minor by Richard Strauss. "Eliland," by Alexander von Fielitz, was sung by Mrs. Hermonie Rey Sproule, Florence Hyde accompanying.

The last Pacific Musical Society's program was of unusual interest by reason of the presentation of a String Quartet in C Minor by the young local composer, Albert Elkus. The work played by the Minetti Quartet, proved a highly artistic achievement. Another work by a local composer was "In Maytime" by Oscar Weil. These waltzes for vocal quartet and piano were delightfully sung by Mrs. Benjamin Stich, soprano; Mrs. Elsie Arden Brickell, contralto; B. M. Battison, tenor, and H. Pearson, baritone. Mrs. Brickell also sang a group of songs, accompanied by Mrs. Raymond Clure. The program opened with Variations for two pianos on a theme of Haydn by Brahms, the performers being Ada Clement and Mrs. Toby Schussler.

An evening of music at the St. Francis Hotel served to present the compositions of John W. Metcalf, the San Francisco composer. The works, about twenty-five in number, selected for piano, violin and voice, were presented by Gladys Powell, pianist; Charles F. Robinson, basso; James H. Todd, violinist; Mrs. Olive Reed Cushman, contralto; Dr. Gilbert F. Graham, tenor, and Mrs. Alma Berglund-Winchester, soprano.

The inaugural concert of the Northern California Chapter of the American Guild of Organists, of which Arthur Foote is honorary president, took place on Friday evening. The organists and choir directors participating were: Wallace Sabin, Dr. H. J. Stewart, Virginia de Fremery, Warren D. Allen, Bessie H. Beatty, Benjamin S. Moore, Alexander Stewart and Mrs. E. H. Garthwaite. Several compositions by Mr. Sabin and Dr. Stewart were given. The vocal numbers were sung by a quartet, which included Mrs. George Winchester, Mrs. Carl E. Anderson, Robert M. Battison and Henry L. Perry, and the choir of the St. Paul's Episcopal, First Methodist and the First Presbyterian churches, of Oakland.

Samuel D. Mayer, who for forty years has held the position of organist of the First Congregational Church, was honored at an anniversary reception by the church members recently. Many leading musicians was present to offer their congratulations. Mr. Mayer was presented with a check for \$700, a gift from the congregation in honor of his long services.

Cedric and Mildred Wright, two talented violinists, were heard in recital, in Alameda, on Friday evening. They have but recently returned from study with Sevcik, in Prague, and their program was an ambitious one: Concert Duo, Sol Cohen, dedicated to Mr. and Mrs. Wright; Sonata "Devil's Trill," Tartini, Mrs. Wright; Scotch Fantasia, Bruch, Cedric Wright; Concerto, Tchaikowsky, Mildred Wright. R. S.

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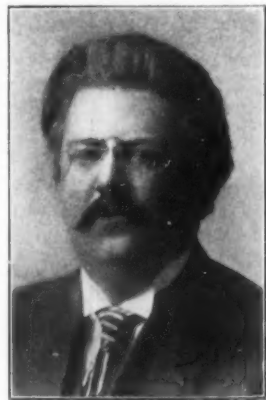
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SEATTLE CHORAL CONCERT

Amphion Society and Assisting Artists
Present Splendid Program

SEATTLE, May 18.—The second and last concert of the Amphion Society, under the direction of Claude Madden, proved to be one of the most notable events marking the close of the musical season. The chorus was assisted by Maude Conley Hopper, soprano; Julia Hacke Risagari, violinist, and Silvio Risagari, pianist.

The numbers given by the chorus included the work of two local composers, which added greatly to the general interest. Mr. Madden's "A Sailor's Song"



Claude Madden

and James Hamilton Howe's "Sad Is the Soul of the Sea" were given their first hearing. The former is composed for baritone solo and chorus and the rollicking spirit of the piece is admirably conceived. Mr. Howe's composition, written in a rather melancholy vein, created an excellent impression. Max Spicker's "Madrigal," Dudley Buck's arrangement of "Annie Laurie," Max Vogrich's setting of "Drink to Me Only with Thine Eyes," Daniel Protheroe's "Nun of Nidaros" and Homer N. Bartlett's "The Last Chieftain" completed the chorus numbers. The rendering of each work was marked by precision of attack, finish and variety of shading. The incidental solos were sung very satisfactorily by Herbert Williams, tenor, and John B. Richard, baritone. Accompaniments were supplied by Mr. Howe and Mrs. J. S. Judah.

Miss Hopper sang Massenet's "Il est doux, il est bon," from "Hérodiade," beautifully. Her voice is clear and colorful and of an even quality. She was also heard to a splendid advantage in a group of songs, including MacDowell's "The Robin Sings in the Apple Tree," Hahn's "Were My Song with Wings Provided," and Beach's "Ah! Love but a Day." The Risagari gave a brilliant performance of a Suite in four movements for violin and piano by Edward Schütt. Mme. Risagari's solo numbers consisted of Klengel's arrangement of Dvorak's Humoresque and an Elegie by her husband. A large audience attended. C. P.

A WORTH-WHILE YEAR BOOK

Sinfonia Fraternity Puts Forth Publication of High Merit

When a year book comes to hand with a motto on the fly leaf running, "The object of this fraternity shall be for the development of the best and truest fraternal spirit; the mutual welfare and brotherhood of musical students; the advancement of music in America and a loyalty to the Alma Mater" it is natural that one should look for something of a high order in the following pages.

The foregoing inscription is from the Year Book of the Sinfonia Fraternity and the uniform excellence of the publication more than justifies the anticipation awakened. This is the eleventh issue of the book and in addition to the Foreword, setting forth some of the history of the organization, there are many articles of interest written by men prominent in the world of music. One of these, "Grand Opera Not Merely a Pastime," written by Henry Russell, director of the Boston Opera Company and an honorary member of the Sinfonia, contains much that is worth while.

Mr. Russell, Albert Lockwood and Prof. Rufus B. Von Kleinsmid are the subjects of brief biographical sketches, and in addition Professor Kleinsmid contributes a short article on "What Sinfonia Can Do for College Life."

A large part of the book is devoted to reports from various chapters of the organization, of which there are eleven. The supreme governing council of the fraternity is as follows: Honorary supreme president, Ossian E. Mills, Alpha, Boston; supreme president, Percy Jewett Burrell, Alpha, Boston; supreme vice-president, Herbert B. Hilliard, Ithaca, N. Y.; supreme secretary-treasurer, Burleigh E. Jacobs, Ann Arbor, Mich.; supreme historian, Harry D. Kaiser, Beta, Philadelphia.

Baltimore Applauds Its Own Singer in "Mignon"

BALTIMORE, May 27.—Mrs. Mabel Garrison Siemmon, of this city, received an ovation at her appearance as *Filina* in "Mignon," with the Aborn Opera Company, at Ford's Opera House. It was her first appearance in opera in her home city and the event was made a gala occasion by her friends. Mrs. Siemmon was a charming *Filina*, and she sang the rôle beautifully. Elena Kirmes was excellent as *Mignon*. The other leading rôles were well sung by Pilade Singara, Wilmet C. Goodwin, Philip Fein Mortimer Horados and Marie L. Biggers. W. J. R.

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IN THE REALM OF LIGHT OPERA

Much Interest in a Proposed Revival of Herbert's "Mlle. Modiste," with Fritzi Scheff in Her Original Role—Cast of "The Pirates of Penzance"—New Lehar and Leo Fall Operas Announced for Next Season

By WALTER VAUGHAN

OF the many light opera revivals to be made this Summer none should be more interesting than that contemplated for Victor Herbert's well remembered "Mlle. Modiste." Particular importance is attached to this revival in view of the fact that Fritzi Scheff, who was one of the first of the Metropolitan stars to enter the light opera field, is to return to her original rôle. A revival of ten weeks' duration is planned, with an engagement of one week in several of the large Eastern cities and a fortnight in New York. The production will be under the auspices of Werba & Luescher, who have already obtained Miss Scheff's consent to the tour. The arrangement will probably end the business relations between Miss Scheff and the Shuberts, with whom she has been connected during the last year, appearing in two light operas, "The Little Dutchess" and a revival of Johann Strauss's "The Bat" ("Fledermaus"). Both productions met with some success on the road, although Miss Scheff's tour was frequently interrupted by the indisposition of "light opera's most temperamental star," as Charles Dillingham once designated her.

THE Shubert and William A. Brady revival in New York of "The Pirates of Penzance," which is to open next Monday, will be presented at the Casino instead of the Lyric Theater, where "Patience" has been playing. James T. Powers in Gustave Kerker's operetta "The Two Little Brides," now at the Casino, will remove to the Lyric for a Summer run. The cast for "The Pirates" has been announced as follows: Richard, Eugene Cowles; Samuel, Richard Temple; Frederick, Arthur Aldridge; Major-Gen. Stanley, George J. MacFarlane; Edward, De Wolf Hopper; Mabel, Blanche Duffield; Kate, Alice Brady; Edith, Viola Gillette; Isabel, Louise Barthel; Ruth, Josephine Jacoby. The engagement will be limited to four weeks.

FOR a Summer musical production there is usually far more leniency of judgment than is accorded a piece presented in the Fall or Winter, but, even with this leniency granted, it must be recorded that George W. Lederer's production of "Mama's Baby Boy," presented at the Broadway Theater, is dull and uninteresting, and its

only bright spots the interpolated vaudeville specialties. The piece is an adaptation of the Chicago musical piece, "A Lovely Liar," in which Louise Dresser appeared for a short engagement this season, and this was a rehash of the farce, "Mrs. Black Is Back," which for a term served May Irwin and which was in turn derived from Pinero's clever farce, "The Magistrate." To say the least, the piece has not improved in its descent. Prominent in the cast are Junie McCree, Anna Laughlin, Grace Tyson, Albert Hart, Elizabeth Murray and Sallie Stembler.

ANDREAS DIPPEL has purchased the American rights to the operetta, "Napoleon and the Fair Sex," which was produced recently in Vienna with great success. The music is by the composer of "The Spring Maid."

The cast for the American production of Franz Lehar's light opera, "The Count of Luxembourg," which for the last two seasons has been the talk of musical Europe, is now complete and rehearsals will begin next month. The American presentation will be made by Messrs. Klaw & Erlanger early in September, at the New Amsterdam Theater.

ROSE BARNETT, who made her light opera debut last season in Reginald De Koven's "Wedding Trip," has been engaged to sing the prima donna rôle in the American production of Leo Fall's latest operetta, "Der Liebe Augustin," which will be presented at the New York Casino early next season. The London adaptation of the piece, called "The Princess Caprice," is now playing at the Shaftesbury Theater. The English press pronounces it Fall's masterpiece.

THE De Koven Opera Company will celebrate the twenty-second anniversary of the first production of "Robin Hood" on Monday night, June 10, at the New Amsterdam Theater. Reginald De Koven will lead the orchestra on that night, and the librettist, Harry B. Smith, will give a theater party to the surviving members of the original cast who can attend. Henry Clay Barnabee, who with William MacDonald made the original production, and whose portrayal of the Sheriff of Nottingham, is known to thousands of light opera lovers the country over, is now in feeble health and living in retirement, but has announced that he will surely attend.

Herman Nekton, who offered Schmidt's "Alla Turca" and Viola Hennessy and Evelyn Leavy, both aged seven, who played a "Gypsy Dance" by Rieding. Mercidita Wagner, who is only twelve years old, proved to be a capable violinist in the second movement of a DeBeriot Concerto, while she later appeared with success in the solo part of Handel's Largo, supported by a quartet of advanced students. Fine exhibitions of skill were given by Sophia Moltz with the Scharwenka "Polish Dance" and Lavalee's "Papillons." Nathan Zuckermann in Keler-Bela's "Hungarian Idyl" and Harry Willnus with the "Souvenir de Wieniawski," by Haesche. Robert Huggins and Norval Keedwell were among the other Juniors who did excellent work.

The quartet playing of Arvid Wik, Peter Simonsen, Theodore W. Hager and Roswell L. Thompson was one of the most enjoyable features of both recitals. In the advanced program they won praise with their interpretation of Schubert's "Marche Militaire" and an Intermezzo by Tolhurst. Edna Rothwell, a young pianist, who is to make a concert tour next Fall, received great praise for her rendition of Chopin's A Flat Etude, the Liszt "Rigoletto" Fantasia, and the same composer's "Campanella." Mabel Wolff gave a brilliant performance of the Chopin Fantasie-Improvisation; Anna Mitchell played DeBeriot's "Scene de Ballet" with animation; Jeanette Hamlin displayed clear technic in Raff's Tarantelle, and Anita Palmer delivered the Seybold Polonaise with beauty of tone. Martha Musaus was well received in the "Berceuse" from "Jocelyn."

Piano Pupils of Fannie Goldie in Recital

Fannie Goldie, the New York piano teacher, gave a recital of her young pupils at Studio Hall, New York, on May 24, as-

sisted by Baroness von Groyss, composer-pianist; Beatrice Goldie, coloratura soprano, and Marian Howard, mezzo-soprano. The children ranged from eight to fourteen years in age and the splendid training which they have received enabled them to hold the attention of the audience throughout the program. Compositions by Heller, Chaminade, Sinding, Mozart, Beethoven, Chopin and Godard were heard and many of the pupils who appeared at Miss Goldie's recital last season showed marked improvement. Following the regular program Baroness von Groyss played several of her own compositions with success and Mme. Beatrice Goldie presented her pupil, Marian Howard, who won immediate favor in "Love's Dawn" and "A Memory" by Park, which she gave in a manner worthy of an experienced artist. Her voice has warmth and depth of feeling, her enunciation is excellent and in her work she reflects great credit on her teacher, Mme. Goldie.

Jessie Marshall's Recital

Jessie Marshall, the soprano, appeared in a recital at the New York studio of Louis Arthur Russell on May 24 with Mr. Russell officiating at the piano. Mrs. Marshall's program was unique in that it included a great number of German and French songs, and yet every number was sung in English. The beauty and clearness of the singer's enunciation made this concert a most satisfactory demonstration of the adaptability of the English language to the needs of a recital program.

The first half of the evening was devoted to examples of the German school, the favorites of which were Brahms's "Sapphic Ode," extremely well sung, Schumann's "The Hidalgo," delivered with great animation; "The Herb Forgetfulness," by von Fielitz, which made a deep impression on the audience, and Schubert's "To Be Sung on the Water," delightful in its rhythmic charm. Among the songs which were programmed as representatives of the "Neo-Romantic School," the Chaminade "If Thou Shouldst Tell Me" and Eugene Haile's "Spring Approaches" proved especially pleasing as interpreted by the soprano. Three songs by American composers which gave much satisfaction were Mr. Russell's "The Page's Message," "Where the Lindens Bloom," by Dudley Buck, and Victor Herbert's "I List the Trill in Golden Throat" from "Natoma," in which Mrs. Marshall did some of her most artistic singing of the evening.

A BROOKLYN "RIGOLETTO"

Aborn Opera Company Begins Last Week There in Verdi Opera

The Aborn English Grand Opera Company opened its final week at the Brooklyn Academy of Music on May 27 with a production of "Rigoletto," which drew forth the most enthusiastic plaudits of the audience. The action of the last act was retarded considerably by the insistence of the encore enthusiasts, which compelled the repetition of "La Donna è Mobile" by Umberto Sachetti and later held up the opera until César Sodero turned back the pages of his score and gave the signal for the repetition of the Quartet.

The Aborns offered another of their long list of Italian tenors in M. Sacchetti, who revealed a light but pleasing lyric voice as the Duke. Edith Helena continued her success gained in other Aborn productions by her splendid singing of the rôle of Gilda. Miss Helena sang part of her lines in Italian, particularly the "Caro Nome" aria, which she delivered with the utmost brilliance. Another fine performance was that of Herbert Waterous, who lent his resonant basso to the part of Sparafucile, which he read with a clear enunciation that overcame all the obstacles of an English translation.

Harry Luckstone was satisfactory in his vocal depiction of the varying emotions of Rigoletto, but on the dramatic side he lacked some of the necessary subtlety. Albert Lewis was an impressive Monterone and Marie L. Biggers satisfied the audience in the part of Maddalena.

Pittsburgh Violinist Returns from Short Tour

PITTSBURGH, May 22.—Franz Kohler, the violinist, has returned from a ten days' tour of Pennsylvania, which included successful appearances at Franklin, Oil City, St. Joseph Academy of Greensburg and St. Xavier Academy, near Latrobe. Blanche Saunders Walker was Mr. Kohler's accompanist in these appearances. High commendation was given to the violinist for his artistic playing of interesting programs, which included the Fourth Concerto of Vieuxtemps, Lalo's "Symphonie Espagnole," the Bach Air on the G String and the Halir transcription of Popper's "Elfentanz." Mr. Kohler will conduct a class of advanced violin students during the Summer at Erie, Pa.

MME. BACKUS-BEHR TO RESUME SUMMER CLASS

Popular New York Vocal Coach Will Continue Teaching at Hyannis, Mass.

Mme. Ella Backus-Behr will again conduct Summer classes for singers and pianists at Hyannis, Mass., beginning on July 1. In past years these sessions have been so successful and have attracted so many serious students that Mme. Backus-Behr anticipates work on a greater scope this Summer than she has heretofore undertaken. Many of the artist pupils who have studied with her during the Winter in New York will accompany her to her Cape Cod home for supplementary work.



Ella Backus-Behr

Among these will be Mrs. Merle Tilton Alcock, a contralto of exceptional attainments, and her husband, a lyric tenor whose singing has aroused widespread comment lately on account of the delightful quality of his voice and the skill with which he handles it.

Mme. Backus-Behr was for many years associated with the leading musical educators of Berlin and was recognized as one of the most successful vocal coaches of the German capital. She has made a specialty of enunciation and those who enjoyed the privilege of attending her charming Sunday afternoon musicales in New York this past season were deeply impressed by the attention paid to this important detail of singing.

RECITAL BY MISS LUND

French, Russian, German and English Songs Artistically Delivered

Charlotte Lund, the dramatic soprano, presented an artistically arranged program at the residence of Mrs. John Blanchard Miles, St. David's, Pa., on May 20, with Paul Krummeich as her accompanist. Mme. Lund divided her program into five groups representing as many different national schools of song. The opening set of chansons consisted of "J'ai Pleuré en Rêve," by Hûe; "Green," Debussy; Hahn's "Mai" and "Printemps Nouveau," by Vidal, and Mme. Lund's delivery of these numbers was marked by great delicacy of shading. These were followed by four Russian songs, "A Legend," Tchaikowsky; Rachmaninoff's "Lilacs," "Ninon," by Kahma, and Moussorgsky's "Hopak."

The German school was represented by the Strauss "Allerseelen," Liszt's "Du bist wie eine Blume," "Hoffnung," by Reichardt, and "Heimliche Aufforderung," by Strauss, in all of which the soprano gave evidence of her artistic ability as an interpreter of *lieder*. Notably successful also was the singer's rendition of four songs in English, Ethelbert Nevin's "My Desire," the "Scotch Lullaby," by Cyril Scott; "Your Eyes," by Schneider, and "The Reason," Landon Ronald. A highly emotional delivery of "Vissi d'Arte" from "Tosca" closed the afternoon of music.

Musicales by Kronold Concert Company

The recently organized Hans Kronold Concert Company—Hans Kronold, cellist; Clayton Robbins, baritone; Ruth Harris, soprano, and Ivan Eisenberg, pianist—was heard at Miss Spence's School, New York, on May 13, when Mr. Kronold played with much success a Mozart Larghetto, Couperin's "Chanson Louis XIII," a Dittersdorf Scherzo, Rubinstein's "Kammenoi Ostrow," his own Romanze and a Hungarian Dance by Jeral. Mr. Robbins won approval in songs of Franz, Schumann, Chadwick, Ware and Tchaikowsky. Miss Harris displayed an expressive lyric voice in an aria from "Madama Butterfly" and songs by Strauss. The closing numbers were Tchaikowsky's "Nur wer die Sehnsucht kennt" and Fauré's "Crucifix," in which the artists joined hands with excellent results. Mr. Eisenberg provided artistic accompaniments.

A Correction

In a review of a recent recital of the Von Ende Music School in New York Beatrice McCue, who was one of the assisting artists, was spoken of as "Beatrice McCue." This well-known contralto has just signed a contract with Haensel & Jones, the New York managers, for a number of concerts the coming season. She is booked for an appearance in Cleveland this week.

Activities in New York Schools and Studios

Fiqué Pupil in Recital

Carl Fiqué presented Clara Heckerling, a fifteen-year-old pianist, who has been studying with him, in recital in Brooklyn on May 27. The young lady was assisted by Katherine Noack Fiqué, soprano, and Henry Weimann, tenor. The following program was given:

Mendelssohn, Concerto in G Minor, Clara Heckerling, Carl Fiqué at the second piano; Wagner, "Elsa's Dream," from Lohengrin, Katherine Noack Fiqué, Fiqué, "God Guard Thee," Transcription of Farewell Song from Nessler's "Trumpeter of Säckingen," Clara Heckerling; Offenbach, "The Dream," Duet from "La Belle Helene," Katherine Noack Fiqué, Henry Weimann; Klein, Spanish Intermezzo, Grieg, Berceuse, Liszt, Regata Veneziana, Clara Heckerling; Giordani, "Caro Mio Ben," Brahms, "Vergebliches Ständchen," Chadwick, "La Danza," Katherine Noack Fiqué; Weber, Concerto in C, Clara Heckerling.

On May 28 Mr. Fiqué gave the last of his series of three piano recitals and lectures at College Hall, New York. His subject was Glinka's "A Life for the Czar."

Two Tollefsen Pupils' Recitals

Junior and advanced pupils of Mme. Schnabel-Tollefsen, the pianist, and Carl H. Tollefsen, violinist, appeared in their annual recitals on May 20 and 21 at Memorial Hall, Brooklyn. The performances of many of the students showed unusual ability and the technical equipment throughout both programs proved to be exceedingly thorough.

In the recital by the Juniors the audience applauded the playing of three talented youngsters, a six-year-old violinist,

A UNIQUE CONCERT FEATURE PLANNED

New York Quartet to Introduce Musical Play in Its Programs Next Season

A quartet composed of Charles W. Kitchell, tenor; Marie Stoddart, soprano; Rose Bryant, contralto, and Frederick Wheeler, baritone, is planning a unique musical feature for the coming season. The quartet will offer a two-part program of which the first part will be a song recital and the second a musical play. The music for the play is now being written by Charles Gilbert Spross, the libretto being by Frederick H. Martens.

The play, "When Love is King," deals with the Revolutionary period, the scene being laid in South Carolina during the war. There are the English captain and the American lieutenant; the two sisters who love them; the fine old Southern man-



Reading from Left to Right: Frederick Wheeler, Baritone; Rose Bryant, Contralto; Marie Stoddart, Soprano, and Charles W. Kitchell, Tenor, of New York, Who Have Formed a Quartet and Will Present a Short Musical Play by Charles Gilbert Spross in Their Concerts

sion and the dramatic scene when the two enemies meet. The whole work is so constructed as to require a minimum of scenery. There are solos for the four characters, duets, trios and quartets. The play will last about forty-five minutes and is dramatic and full of action. An old-time minuet will also be introduced.

This form of musical play will be an innovation especially since it will be given by artists of recognized standing. In many towns where the average recital is given, the advantage of having a quartet which will make possible seldom-heard ensemble numbers will be apparent. In addition, the variety of the program will attract many

not otherwise interested in good music. If the development of good music in America depends on reaching the largest possible number of people, good music projects, such as this, which add to the interest of the average person, who is bored by a regulation recital, are a step in the right direction.



Jan Blockx

Jan Blockx, the distinguished Belgian composer, who is remembered particularly in America for his opera, "Princesse d'Auberge," produced by Oscar Hammerstein at the Manhattan Opera House, died in his native city, Antwerp, on May 22. At the time of his death he had been working on another opera which he intended for production at the Metropolitan Opera House.

All of Blockx's operatic works were

strongly national in character and for that reason were little known outside of Belgium, with the exception of the "Princesse d'Auberge." This opera was sung originally in Flemish at Antwerp in 1896, and it was extremely popular in the cities of Belgium which hear opera in their native tongue. Not until the work was translated into French and presented at the Théâtre de la Monnaie in Brussels did Blockx become known internationally. The opera was introduced by Hammerstein during the last few days of his final season and for that reason it did not become really known in America.

"Princesse d'Auberge" was followed by "Thiel Uylenspiegel" and "La Fiancée de la Mer" and in 1903 another of his operas, "Kapel," was accepted at the Antwerp Opera. An interesting presentation of one of this composer's works was the performance of his cantata, "Die Scheldezing," in the open air at Antwerp in 1903. His first success was the production of his ballet, "Milenska," at Brussels, in 1886.

In addition to his composing Blockx had been engaged in pedagogic pursuits as director of the Antwerp Conservatorium. His own musical education was gained at the Leipzig Conservatory, after preparatory studies at the Antwerp School of Music, where he began composing Flemish *lieder*, chamber music and cantatas.

Prof. George Graf

Prof. George Graf, of Brooklyn, a teacher of languages and music, died May 23 at his home, No. 189 Nineteenth street, Brooklyn, in his eighty-third year. He came from Germany more than sixty years ago and opened a school in South Brooklyn for instruction in languages and music. He organized a band and was the organist for several German societies. He was the leader of the Harmonia Society, the Concordia and the Brooklyn Sängerbund.

Josef Mueller

Josef Mueller, impresario of the Johann Strauss Theater, in Vienna, died recently in that city. He was the manager of the comic opera theater erected during the year of the Strauss anniversary as a home for the operettas of this composer and the contemporaneous Vienna light opera writers.

Mrs. Katherine S. Tyler

Mrs. Katherine Skark Tyler, wife of the Rev. Charles Mellen Tyler, professor emeritus of philosophy of Cornell University, died May 27, at Ithaca, N. Y. She was a distinguished musician, holding the chair of music in Syracuse University from 1885 to 1892. She was at one time soloist in All Souls' Church and the Broadway Tabernacle, New York.

Kimble Dunham

NEW BRUNSWICK, N. J., May 27.—Kimble Dunham, a well known cornetist, fell dead to-day from his chair while sitting in his yard. His wife and four children survive him.

AMERICAN PIANIST OF ODD LINEAGE TO TOUR THIS COUNTRY



Mary Hallock, the American Pianist, Who Will Begin Her Tour Here as Rubinstein Club Soloist

Mary Hallock, the pianist, who is to tour America next season under the management of Frederic Shipman, is an artist whose genealogy presents striking racial contrasts. Mme. Hallock's mother was a descendant of an old Oriental family which has been prominent in Asia Minor since the sixth century. On her father's side the pianist comes from a long line of illustrious Americans, one of her ancestors being Thomas Mayhew, the first governor of Connecticut. The pianist's manager, Mr. Shipman, has heretofore directed the tours of vocal stars alone, but after hearing Mme. Hallock play he was so impressed with her talents that he engaged her for an extended concert tour of the United States and Canada next season. Mme. Hallock's first appearance will be in New York on November 26, when she will play at the first concert of the Rubinstein Club.

Pittsburgh Tenor Engaged for Kansas City Grand Opera

PITTSBURGH, May 27.—Charles LeSeuer, tenor of the quartet of the First Presbyterian Church, leaves here Friday for Kansas City, where he is to appear in a week of grand opera. He has been engaged for the title rôle in "Faust," Canio in "Pagliacci" and Turiddu in "Cavalleria Rusticana."

Carl Bernthaler, who is to conduct the two months' series of nightly concerts to

be given by the Pittsburgh Festival Orchestra, has completed the selection of his men, many of them being members of the former Pittsburgh Symphony Orchestra. The series will begin on June 19 and the first soloist will be Ida May Heatley, a Pittsburgh contralto. The Mendelssohn Male Choir, Ernest Lunt director, will appear on the opening night. The choir will sing four new numbers and give the "Soldiers Chorus" from "Faust" with orchestral accompaniment. E. C. S.

Brooklyn Musical Society's Annual Banquet

Musical memories of Brooklyn were revived by competent old-timers who assembled on Tuesday night at the annual banquet of the Hoadley Musical Society. It is one of the oldest amateur orchestras in the United States, and from the lips of such pioneers as Raphael Navarro, Theodore John, John Hyatt Brewer and Joseph Lacalle about fifty musicians listened to the traditions of their organization. The diners represented every epoch of the twenty-three years of the Hoadley's activity. William Graefing King, violinist, whose playing of "Humoresque" and "Adoration" has endeared him to Brooklynites, was a guest of the orchestra. His violin was heard again on this occasion. Another good friend to Hoadley is Paulding De Nike, cellist, whose playing was equally appreciated. Much credit for the prosperous condition of the orchestra was given to Herbert J. Braham, who has placed his organization upon an even firmer footing musically. As a composer, teacher, organist and conductor this young man is one of the busiest musicians in Greater New York. The officers of the organization are George P. Needham, president; Henry Woods, vice-president; J. M. Hyde, treasurer, and John C. Stemmerman, secretary. G. C. T.

Anna Case Scores in Trenton Recital

TRENTON, N. J., May 25.—A large audience greeted Anna Case, soprano of the Metropolitan Opera House, at her recent appearance with the Monday Musical Club. She sang Sjögren's "Ich möchte Schweben," his "First Meeting" sung in English; Brahms' "Vergebliches Standchen," Henschel's "Spring," two Wolf-Ferrari songs, "E tanto c'è Pericol" and "Un verde praticello," Thayer's "My Laddie" and the grand aria from Gounod's "Mireille," which latter Miss Case seems to have made her special property, having sung it with great success at one of the Sunday night concerts at the Metropolitan Opera House this winter. Her success was pronounced and she was immediately offered a return engagement for next season.

Leon Rice in Hartford Recital

HARTFORD, CONN., May 25.—Leon Rice, the prominent New York tenor, was heard in recital here on May 21, accompanied by Mrs. Jennie Caesar-Rice. Mr. Rice won great success in his program, which was of pleasing variety. Mrs. Grace F. Melberger, a local contralto, also aroused enthusiasm in her numbers.



EVA EMMET
WYCOFF
Soprano

The following list of musical societies and clubs, before which Miss Wycoff has sung, will give a fair idea of the extent of her popularity:

Senefelder Liederkrantz.....Chicago
Liederkrantz.....Syracuse
Arion Society.....Arlington, N. J.
Schubert Oratorio Society.....Newark, N. J.
Allegheny Choral Society.....
.....Allegheny, Pa.
Carlton College Choral Society.....
.....Northfield, Minn.
Saengerbund.....Washington, D. C.
Church Choral Society.....New York
May Festival.....Las Vegas
Oratorio Society.....Springfield, Ill.
Tonkuenstler Society.....New York
Rockford College.....Rockford, Ill.
Knox College.....Galesburg, Ill.
Wells College.....Aurora, N. Y.
Monday Musical Club.....Auburn, N. Y.
Monday Musical Club.....Syracuse, N. Y.
Oratorio Society.....Keokuk, Iowa
Summer Festival.....Ocean Grove, N. J.
Monmouth College Choral Society.....
.....Monmouth, Ill.
Arion Society.....Jersey City
Mendelssohn Glee Club.....Oshkosh, Wis.
Orchestral Concerts.....Cincinnati, Ohio;
New York, N. Y.
Woman's Club.....Chicago, Ill.; New
York; Jersey City.

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JOHN FINNEGAN, Tenor
MARGARETHA FULTZ, Contralto

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The Simmonds Light Opera Company revived Gilbert and Sullivan's "The Mikado" in Milwaukee last week.

The California Trio, of Alameda, Cal., gave for its final concert of the season in that city, a "Request Program," made up of the most popular numbers given at the former concerts.

Augusta Cottlow, the young American pianist, has taken an apartment with her mother at the Hotel Frederick, New York, where she will remain until her marriage with Edgar Gerst in June.

Pupils of Mabel Wilder Dunham, Milwaukee, presented a recital of dramatic art works in that city recently at which they were assisted by Gerald Kunz, Milwaukee's thirteen-year-old violin prodigy.

Ralph W. Hoyt, one of Portland, Ore.'s, best known organists, who attended the annual meeting of the Washington-Oregon Guild of organists at Seattle recently, was re-elected to the office of sub-dean.

A St. Louis organ recital, given by William John Hall, organist, assisted by Mrs. Franklyn Knight, contralto, under the auspices of the Missouri Chapter, American Guild of Organists, drew an audience of 2,000.

An honor has recently come to the Von Unschuld University of Music, of Washington, D. C., in that its vice-president, Henry Lazard, has been decorated by the French Government as an officer of the *Académie Française*.

Mrs. Clara Brooks Urdahl gave an open air concert at her home in Portland, Ore., recently. She was assisted by Miss L. Thomson, pianist; R. C. Lyons, 'cellist, and the choirs of St. Michael and All Angels Church.

A morning musicale by the pupils of Mr. and Mrs. Robert Lister, of Boston, and Mme. Avis Bliven-Charbonnel was given in Providence on May 20. The pupils did excellent work throughout, showing painstaking instruction.

Henry van Praag, the Portland, Ore., 'cellist, gave a splendid recital in that city on May 12, playing selections by Popper, Saint-Saëns, MacDowell, Nevin and a new Andante Religieuse by Gottfried Mann, the Dutch composer.

E. O. Spitzner gave an advanced pupils' recital in Portland, Ore., on May 20. Mozart's G Minor Symphony was played. About twenty violin pupils appeared on the program. Jessie Lewis, Katherine Lewis and Genevieve Frazer assisted at the piano.

An organ recital was given by pupils of the Schenuit Conservatory of Music organ department, Milwaukee, on May 22. The pupils, Mrs. Inez Weich, Helen Baere and Marie Wenting were assisted by Marie Wustum, contralto, and Albert Traudt, tenor.

Sumner Salter, organist, gave four organ recitals in May at Williams College. He was assisted by Charles H. Shons, tenor; Mrs. George H. Howes, mezzo-soprano, and Mrs. H. F. Marshall, violinist, during the series.

Bruce Farrington, a fourteen-year-old piano student of Elizabeth Westgate, of Alameda, Cal., and a member of the Californian Trio, was presented in a recital early in May, at which he played an ambitious program, displaying good technic and marked abilities.

The Meyerbeer Singing Society, of Baltimore, Abram Moses, conductor, gave a program on May 12, which included choruses for male voices and solos by Harry Sokolove, violinist; Martha Nathanson, pianist; N. M. Kupersmidt, basso, and T. Kaiser, tenor.

A series of four recitals have been given by the pupils of the College of Music of Mason City, Iowa. The vocal pupils of Francis Dwight Woodbridge were heard in an ambitious program on May 17, as-

sisted by Harry B. Keeler, pianist, and other recitals were held on May 19, 29 and June 1.

The fifth violin recital by pupils of Raymond L. Myers, including his Pupils' Symphony Orchestra of thirty-five performers, of Lancaster, Pa., took place in that city on May 16. One of the numbers on the ambitious program was the Beethoven "Jena" Symphony, which was given a good performance.

An entertaining recital was given on Thursday last at Fairmont Seminary, Washington, D. C., by Hazel Thornton, Doris Phillips, Gussie O'Keefe and Ruth Shaw in piano selections and Kathryn Hodges, Jessie Ross, Hazel Thornton and May Furey in vocal solos, while the choral class of twenty presented "Carmen" Wilson-Rhys-Herbert.

A program marked both for its charm and variety was given in Raleigh, N. C., on May 21 at the graduation recital of Zona Shull, soprano and Henry Grady Miller, baritone, pupils of R. Blinn Owen, of St. Mary's School, of that city. The two young singers delivered both operatic and concert selections in a highly creditable manner.

A concert was given in Portland, Ore., on May 19 for the benefit of the Fresh Air Fund of that city. An excellent program was presented by Mrs. Rose Block Bauert, soprano; John Claire Monteith, baritone; Mrs. Chas. Dierke, pianist; Mrs. Susie Fennell Pipes, violin, and Charles Duncan Raff, 'cello. R. G. Hutchinson was the accompanist.

Julius Rehn Weber, of San Francisco, presented his pupil, Harriet Hundley, in a piano recital at his Berkeley studio on May 11. The young pianist played from Beethoven, Mendelssohn, Chopin, Schuett, Liszt and Raff. She was assisted by Katherine Hundley, violinist, who with Miss Harriet at the piano played a Tartini Grand Sonata opus 1, "La Fleurie," Couperin, and "L'Abeille," Schubert.

The wordless play of the "Story of Orpheus and Eurydice," told in music by MacDowell, was artistically presented at Fairmont Seminary, Washington, D. C., last week. The pianist was May Pratt, while the incidental vocal solos were the offering of Mary F. Dickey. The pantomimic interpretation of the composer's music was quite in keeping with the themes.

A musicale given at St. Paul's Parish House in Kansas City, Mo., presented Louise Parker, pianist; Jo Shipley Watson, pianist; Mrs. C. S. Craven, violinist; Vera La Quay, violinist; Nita Abraham, soprano; George Deane, tenor, and Mrs. W. B. Nickels, Clara Crangle and Clara Geary in a program that was of marked excellence, both in its make-up and interpretation.

Anne Stevenson, soprano; Salvatore Giordano, tenor, and Charles Gilbert Spross, pianist, were the artists at the reception and musicale given at the New York home of Miss Leary, on May 22, for Cardinal Farley. In addition to a song by Mr. Spross Miss Stevenson sang groups of songs in English and French and Mr. Giordano contributed several operatic selections.

Stella Fonner, soprano; John W. Robinson, violinist; James Briggs, baritone, with Vera Cook, accompanist, assisted five talented pupils of Ernest A. Ash, the Brooklyn teacher, in a recital in that city on May 21. The pupils heard were Carrie E. Reinshagen, Lillian E. Collins, Jessie Paton, Helen Lane Haskell and Walter F. Reddall, all of whom showed splendid training.

Mabel McLane, a talented member of Edwin Hughes's artist class at the Ganapol School of Musical Art, Detroit, gave a recital of much merit on May 23, playing numbers by Beethoven, Bach, Haydn, Shumann, Mendelssohn, Chopin, Weber, Rubinstein, Debussy and Moszkowski. The large audience was unusually enthusiastic and demanded an encore at the close of the program.

An excellent program was given on May 24 at the Cincinnati College of Music by pupils from the class of Albino Gorno,

pianist, assisted by the students under Mme. Louise Dotti, of the voice department. Emily Garther, Eleanor Wenning, Cyrena Van Gordon, Mary Voisinot, Betty Gould, Viola Foote and Edna Giunchigliani were the young artists who were heard to good advantage.

At the studio recital of Franklin Comstock, in Washington, D. C., on May 24, the chief feature was the song cycle, "The Divan," by Bruno Huhn, sung by Myrtle Bogan, Emma Bowen, Frederick Sillers and George F. D. Rollings. "Nocturnes" (Sanderson), was given by Herbert S. Moreton. Miss Bogan also sang "Roberto tu che adore" (Meyerbeer).

The recent piano recital of Ethel Fisher in Washington, D. C., displayed artistic and interpretative ability. Her selections included Sonata, op. 26, Beethoven; Carnival, Grieg; Fantasie F Minor, Chopin; "Gnommenreigen" and "Soirée de Vienne," Liszt. Miss Fisher was assisted by J. Glushak, baritone, who was heard in selections from "Ernani," "Carmen," "Elijah" and "Asra."

An "All English Song Recital" by Elizabeth Harris, a pupil of Annola Florence Wright, of Upper Montclair, N. J., was given on May 23, in which the young soprano was heard to fine advantage. Among the American composers on the program were La Forge, Parker, Cowen and Edmund Vance Cook. The assisting artists were Evelyn Foster, pianist; Annola Florence Wright, accompanist; Edna Harris, reader, and Arthur L. Peal, violinist.

A successful concert was given under the auspices of the mixed choir of St. Peter's Evangelical Lutheran congregation in Milwaukee on May 19. As soloists the choir secured Mme. Cafarelle, soprano; Elsie Bloedel, alto; Fredrich Wergin, tenor; Edmund Thatcher, bass, while Winogene Hewitt officiated at the organ. The choir, consisting of about 130 voices, presented the sacred cantata, "Bethany," conducted by Karl Jungkuntz.

Helen Eugenia Hagan, a young negro girl of New Haven, has won the Sanford Fellowship given for the best original composition written by students of the Yale School of Music, of which Horatio Parker, the composer of "Mona," is the director. This fellowship provides for the young woman two years of study in Europe. She will receive a degree of Bachelor of Music from Yale this Spring, after which she will go abroad to study for concert work.

The closing piano recital of the pupils of Felix Garziglia in Washington, D. C., displayed on the part of these aspirants of music honors careful study, clear technic and good interpretation. Those taking part were Margaret King, Margaret Stonebraker, Russell Hill and Edward Donovan. The program included works by Chaminade, Liszt, Chopin, Schuett, Moszkowski and Paganini-Liszt. Mr. Garziglia closed the evening with several artistic selections.

Samuel A. Baldwin played Bach's Toccata and Fugue in D Minor, the slow movement from the Beethoven Fifth Symphony, a new "Meditation Serieuse," by Homer N. Bartlett, Piutti's G Minor Sonata and pieces by Bossi, Renaud and Schubert at his Sunday afternoon recital in the College of the City of New York on May 26, and on Wednesday afternoon he offered Bach's E Flat Prelude, Mark Andrews's Second Sonata in C Minor, the Prelude to "Parsifal" and pieces by Mendelssohn, Bossi, Belairs and MacDowell.

The Portland (Ore.) Press Club gave an entertainment in that city on May 16, presenting an excellent program. Carmel Sullivan played several harp solos; Charlotte Banfield sang "Habañera" from "Carmen," and an encore. Mrs. Evelyn Braun delighted with popular songs, while little Laura Shay captivated the audience with her rendering of "Shadow March," by Del Rigo, and "Il Bacio," by Ardit. Viva Harris won new laurels with her violin solos and Rose Rubenstein sang several popular selections.

The annual concert of the Faucher Violin, Piano and Orchestral School in Providence, was given in that city on May 22. The orchestra, directed by Henri J. Faucher, was made up of nearly 150 players; the ensemble playing being praiseworthy. Mr. Faucher played Bazzini's "Witches' Dance" and Andante by Goltermann, revealing splendid technic. Marie B. Faucher, assistant director of the school, added to the success of the concert by her splendid work at the piano.

A piano recital given by the pupils of Clarine McCarty, of Washington, D. C., included selections performed by Charlotte Washburn, Ruth Hammons, Margaret Johnson, Stuart Carpenter, Gladys Middough, Martha Grimes, Helen Cain, Margaret But-

ler, Helen Bowie, Irma Wagner, Burnham Yong Kwai, Ruth Hillard, Clare Elliott, Marie Eiker, Catherine O'Brien and Cornelia Long. The evening closed with the Mendelssohn-Liszt arrangement of the "Wedding March and Elfin Chorus" from "Midsummer Night's Dream," by Miss McCarty, which she played in an artistic and graceful manner.

A concert was given in Montclair, N. J., on May 20 by Mme. Beatrice Bowman, soprano; Marie Bishop, violinist, and Hans Hanke, the New York pianist. Miss Bowman showed herself to be a coloratura soprano of good technical training. She was accompanied by Mark Andrews, the Montclair pianist and composer, one of whose songs, "When Roses Blow," was sung by Miss Bowman and created the success of the evening. Miss Bishop disclosed artistic temperament in her playing and delighted the audience with her beautiful tone. Mr. Hanke treated his hearers to several Chopin numbers and a Liszt Rhapsodie, playing in good form.

An interesting program of compositions by Edward MacDowell was given at the Providence Music School by Marion Tillingham on May 20. The proceeds of the concert will be devoted to the Edward MacDowell memorial fund. Miss Tillingham's brilliant playing was highly appreciated. She was especially delightful in "An Elfin Round" and "Shadow Dance." She was ably assisted by Loyal Phillips Shawe, baritone, who rendered songs by Cadman, Ronald and MacDowell, with fine voice and excellent enunciation. Frederick Very, at the piano, gave excellent support to Mr. Shawe.

The following interesting program was given at a recital in Spartanburg, S. C., at the studio of Mrs. Blotky on May 24: "Obstination," de Fontenailles, Agnes Ravenel; "Good Night," Massenet, Mae Lipscomb; "Melodie Tragique," DeKoven, Ola Bush; "A Song of Faith," Bruno Huhn, Hubert Cunningham; "Were I a Birdling," Chopin, and "Knowest thou the Land," Beethoven, Gladys Harbig; "Roses in June" (violin obbligato), German, Marie Epton, Edna Schuett; "Were my Song with Wings Provided," Hahn, Mabel Myers; "Out of the Depths," Homer A. Norris, Annie Bush; "Song to the Evening Star," "Tannhäuser," Wagner, Charlie Shockley; "Every Kiss is a Song," Massenet, Selma Ravenel; "Rosemonde," Chaminade, Mrs. Giles Wilson; "The Lass With the Delicate Air," Arne, Mrs. McCreary; "Caro Mio Ben," Giordani, and "The Praise of the Lord," Beethoven, Mrs. DePass; "Were I a Gardener," Chaminade, and "Trahison," Chaminade, Marie Epton; "Die Lorelei," Liszt, Marie Dean; "Boat Song," Harriet Ware, and "Madrigal," Chaminade, Mrs. Godwin.

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ITALIAN COMPOSERS A BUSY BAND

Numerous Operas and Symphonic Works in Preparation for Next Season—Busoni's Triumphant Return to Rome—An Unknown Italian Composer's German Success—Mancinelli and Ariani in Naples

Bureau of Musical America,
6 Via Monte Savello, Piazza Montanara,
Rome, Italy, May 14, 1912.

STRENUOUS activity, if we are to credit all the gossip and newspaper rumors, is at present the rule among Italian composers, old and young. We are promised at least half a dozen new operas and symphonic works for next season. Among the leading musicians actively engaged in elaborating new works are Puccini, Mascagni and Mancinelli. Puccini is diligently working on a libretto drawn from the comedy "Anima allegria" of the brothers Quintero, which he proposes to present in operatic form. Mascagni is not only busy over d'Annunzio's "Parisina," but has been engaged by Edoardo Sonzogno to set to music a new "Cleopatra." This he is to take in hand when he has finished "Parisina." He has now returned to Italy from Paris, where d'Annunzio read the whole of "Parisina" to him.

Luigi Mancinelli, now in Naples, has just finished his "Symphonic Impressions on Romeo and Juliet." These impressions, derived from the Shakespearean tragedy, are in *tre tempi*, which are "Festa e madrigale," representative of the feast in the house of the Capulets; "Notte d'amore," the balcony scene between the two immortal lovers of Verona, and finally "Nella tomba," the last sad scene of all. These scenes are portrayed in sonnets by Fausto Salvatore, who will no doubt do full justice to Shakespeare's immemorial lines, which in Italian translations of the best sort are rendered almost word for word. It is expected that Mancinelli's "Impressions" of "Romeo," in which it is said the author himself, when still an actor in Blackfriars, took the part of the Friar, *Fra Lorenzo*, will be produced at the Augusteo next Fall. Mancinelli has also been commissioned by Edoardo Sonzogno to write a treatise on "Instrumentation," which is to serve as practical guide for orchestral conductors. As is well known, this composer has to his credit two notable works, "Cleopatra" and "Ero e Leandro."

Among young composers now active, besides Zandonai, is Pizetti, who was commissioned by Gabriele D'Annunzio to set to music that poet's "Aramura." Now the *Menestrel* of Paris says that D'Annunzio has been guilty of a lapse of memory, for he had already commissioned Raoul Pugno and Nadia Boulanger, of Paris, to write the music for "Aramura," which they have done, and the opera will be produced in the French capital early next year. Pizetti, however, may prepare a version for Italy if the *Menestrel* publishers, who have the Pugno and Boulanger version in their hands, will permit him. Anyway Pizetti has already other subjects in view.

D'Annunzio as Music Critic

With reference to D'Annunzio, whose name come up continually in nearly everything connected with music, drama and literature, the *Orfeo* has resuscitated a page of music criticism which the poet wrote when he was attached to *La Tribuna* of Rome, twenty-five years back. There is nothing remarkable in the page, which is merely an historical review of the work of Lulli in the first place, and then of Handel, Haydn, Sebastian Bach and Mozart. He has also some notes on French dance music, such as gavottes and rigodons of the seventeenth century.

Another active young composer, who, however, is not in Italy but in Vienna, is Marziano Perosi, brother of the priest-composer, Don Lorenzo Perosi. He made a good impression by his symphonic poem, "Pompeii," presented last Spring in the Austrian capital, and has undertaken a new contract with a Berlin impresario. He guarantees to write for the Berlin man a "theatrical symphony," which according to the contract, is to be presented in action on the stage without any pantomimic or ballet accessories. The libretto of this

"Sinfonia Teatrale," is ready, and the composer guarantees to have the music for it finished by next Fall. Marziano Perosi apparently declines to go so far as to produce an opera, with love scenes and ballet music, for this would hardly be agreeable to his brother, who is the Pope's special composer and musical director.

Returning to his own city after many years of absence, Ferruccio Busoni is saluted as the most eminent of living pianists by a leading music critic. This is certainly high praise, but one must ask where does Paderewski come in or Giovanni Sgambati, who is also a Roman like Busoni? But, of course, Sgambati is now seventy years old. Busoni may be the greatest living pianist, if you like, but we cannot forget the others. He is, undoubtedly, an artist of the first and finest order. His touch is magical, his technic irreplicable. He has proved this by the two concerts which he has been giving this month, at the Teatro delle Quattro Fontane. His selections were from Chopin, Bach, Beethoven, Liszt and César Franck. His most artistic execution was given to Bach's "Fantasia cromatica e fuga," to Beethoven's Sonata op. 111 was also appended of Liszt, and to Franck's "Preludio, Corale e fuga." His rendering of Beethoven's Sonata op. 111 was also appreciated by critics, but the general public preferred and heartily applauded his performance of Chopin's Polka, op. 53, always a standby on Busoni's programs; Liszt's transcription of Schubert's "Erlkönig" and the "Campanella" of Paganini, also a transcription by Liszt. To please the enraptured public who preferred the lighter and more fantastic numbers, Busoni played, on his first appearance at the Quattro Fontane, Liszt's transcription of the quartet from "Rigoletto," and on his second, a "Studio" by Chopin. Busoni is now organizing a cycle of historic piano music, "Un ciclo storico pianistico," for Milan and, subsequently, for Rome.

In a recent number of the *Rivista Musicale Italiana*, a writer warmly commends the trustees of the Boston Public Library for their publication of a list of books on the operas announced for performance at the Boston Opera House for 1911-1912. The volume, says this writer, reflects great credit on its compilers and shows the rich resources of the Boston Library. In this, he adds, old Europe could take a lesson from America. This is quite true. Here in Rome the bulk of the people who go to the Costanzi, know nothing about the modern operas except through the newspapers. Opera guide books are unknown.

Success of Eulambio

Few, if any people in Italy have ever heard of Michele Eulambio. He is a young Italian composer, who evidently lives in Germany. The Berlin correspondent of a Roman paper sends a notice to the effect that this Eulambio had scored an immense success at the Communal of Leipzig with a new opera built around the life story of Ninon de Lenclos, the famous Frenchwoman who remained beautiful even in her old age. The Leipzig critics, who are not given to enthusiasm, have made Eulambio a rival of Puccini and Leoncavallo, while the public was enraptured.

In succession to Willem Mengelberg, the Dutchman, Luigi Mancinelli, one of Italy's favorite conductors, is now at the head of the Martucci Company's concerts which are being given in the San Carlo of Naples. At the two concerts which he has already conducted, Mancinelli was warmly welcomed. He gave Beethoven's Second Symphony, the "Danza" from his own "Isora di Provenza," the Preludes to the first and third acts of "Lohengrin"; two Nocturnes, by Debussy; "Nuages" and "Fêtes," heard for the first time in Naples; a Symphony by Schumann, Palumbo's "Fra le montagne" and "Festa del Villaggio" and, finally, excerpts from "Siegfried" and the "Walküre."

Mancinelli has now in his Neapolitan orchestra the famous pianist, Adriano Ariani, who recently returned from the United States and Canada. The music papers are full of accounts of his successes in New York and Philadelphia, and quote his praises from the *Herald*, the *Times* and *Musical America*. Ariani was scheduled at Naples for several concerts under Cavalier Clausetti, director of the Martucci Company. The pianist had already played under Mengelberg, before the latter left Naples, and that conductor has made arrangements with him for further concerts in Amsterdam and Frankfurt.

At the Costanzi, now that the best part

of the season is finished, they are falling back on the old standbys with a vengeance. Notwithstanding this, the antique "Matrimonio Segreto," of Cimarosa, Donizetti's "Elisir," and the others of that type, give satisfaction even to fashionable auditors. The singers are very efficient, notably Alda Gonzaga, Luigia Cortesi, the tenor, Eliseo, and basso, Trevisan. They do their level best to obtain applause and they manage to get a good deal of it. Referring to antique operas, nobody thinks of reviving or re-staging Flotow, the good old genial musician of Mecklenburg, whose centenary occurred in April. There has been some writing around and about him in the Italian music papers, but nobody has suggested that the Costanzi directors should present "Martha," the "Ombre," or "Stradella."

Referring to old composers reminds me that trouble has been caused here by the rapacity of some of the French who want to claim John Baptist Lully or Lulli, as their own. Poor John Baptist has been long forgotten. He lies buried in the Church of Notre Dame des Victoires in Paris, and there is a Latin inscription over his tomb which sets forth that "Death must have been deaf for having deprived the King and the people of Lulli's music." A Paris review now guarantees to prove by documents that Lulli, born in Florence, came from a French stock. One of his ancestors was in the suite of the Duc de Guise, who was expelled from France by Richelieu, and went to Florence. An Italian music paper, referring to the matter, says that the controversy is futile, and that no one can gainsay that Lulli, whether French or Italian, was a great artist. Anyhow, Lulli must have imbibed a good deal of inspiration from the land wherein he was born.

Before the hot weather sets in we are to have a lyric season, as usual, at the Argentina. So far as is known, nothing new is promised, the organizers contenting themselves with presenting the prime old favorites which, despite their venerable antiquity, have still the power to attract. At the Quirino, the Summer headquarters of more or less antique harmony, there is at present Parigi's Company, which is giving Lehar's "Count of Luxemburg." The manager of the establishment, like a good patriot, lent his house recently to a gala performance of the "Count" in aid of the national airship fund. After the operetta the company sang amid great acclamation, Verdi's "Hymn to Rome," which had never been heard here before.

At the Costanzi, the operetta company "Città di Nuland" soon begins an interesting short season, with Fall's "Bella Risetta," to be followed by the "Widow," and many more old favorites. The manager promises two other light operas, Berte's "La Creola," and Weinberger's "La Sposa Romantica." Fraulein Stefi Csillag, of Vienna, is the "bright particular star" of the company.

Riccardo Zandonai, the young composer of "Il grillo del focolo" and "Conchita," which latter was recently presented in Rome, is not resting on his laurels. He has his new opera, "Milenis," ready, both score and book, and it will be seen at Milan in the Autumn, after which we may have it in Rome. The story is melodramatic and the scenery will be ancient Roman, including views of the Suburra, once the haunt of vice, the Coliseum, with a gladiatorial combat; Imperial procession and a Roman nuptial ceremony. *Milenis*, who gives her name to the opera, is a Greek courtesan living in Rome in the time of cruel Commodus, A. D. 180. She loves *Marzio*, a young Roman athlete and a very bad lot. He pretends to love the girl, but in reality wants to marry the daughter of a rich Aedile. The latter will not hear of the marriage, but a chance comes for the athlete. One of the Thracian gladiators attached to the Circus, has been going about the city, full of wine, and offering to put up a fight with any of the Romans who likes to try it out with him. This comes to the ears of the Emperor Commodus, who proclaims that the Roman who gets the better of the blustering gladiator, shall have anything he likes. *Marzio* takes up the challenge and all Rome takes the usual holiday in order to see the fight. *Marzio*, of course, conquers. He throws the Thracian on the arena like a lump of lard, while shouts of triumph and roses are flung at the winner. Then *Marzio* gets what he wants, the Aedile's daughter and her dowry. *Milenis*, rejected by the Napoleon of the arena, raises a storm, but she is cast aside by the victor. As his nuptial procession is on its stately course, *Milenis*, covered with roses, stands before it and stabs herself to the heart.

On this theme, Zandonai has woven most interesting music, some of which, in the amatory episodes, will be duly languorous and, in the festive and processional parts, liturgical or triumphant. Finally, Zandonai has a wedding march, or rather a nuptial hymn, such as the ancient Romans sang, "Io Hymen Hymenaeae," as Catullus has it, which will command attention.

WALTER LONERGAN.

BUFFALO SEASON'S BRILLIANT CLOSE

Mr. Hess, Miss Rennyson, Dr. Carl and Local Artists in Club Concerts and Recitals

BUFFALO, May 25.—The final club concerts for this season were given during the last week. Monday evening the Harugari Frohsinn Chorus presented a "Wick" program, consisting of songs, operatic excerpts and choruses, composed by their director, Otto Wick. Assisting soloists were Ludwig Hess, tenor, who substantiated the fine impression he made at a previous appearance here, and Mrs. J. A. Schuler, soprano, and Mrs. Stockwell-Strange, contralto, well-known local singers, both of whom sang with admirable tone and style.

Mr. Hess had an excellent opportunity to display his musical versatility by conducting an orchestral composition of his entitled, Prolog zu "Frohe Ernte." An orchestra composed of forty musicians acquitted itself admirably of the difficult task of playing most of the music from manuscript and with only two rehearsals. The large audience applauded the evening's offerings vociferously.

The Rubinstein Club gave an enjoyable concert on Tuesday evening, and this in spite of the fact that illness had somewhat depleted its ranks. The club has just rounded out its fourth year of existence as a choral body and under the efficient direction of Mrs. Gilbert Rathfon its work has steadily increased in excellence. Arthur King Barnes, baritone, one of Buffalo's most accomplished singers, was the soloist. Mr. Barnes scored heavily, particularly in Massenet's "Vision Fugitive." The accompaniments both for chorus and soloist were well played by Florence Zimmer.

The Gounod Choral Club gave its last concert of the season on Wednesday evening under the direction of W. J. Sheehan, and did some very good singing. Mr. Sheehan contributed a group of songs and the accompaniments were played by Myrtle Young, who gave the singer fine support.

Gertrude Rennyson, soprano, gave a charming song recital on Friday evening, her program numbers consisting of several well-known Wagner operatic airs, with which she has been so closely identified during her stay in Germany, and several groups of songs in French, German and English. Her singing of the taxing program numbers was highly artistic and encores were the order of the evening. William J. Gomph accompanied Miss Rennyson admirably.

The last free organ recital, which took place May 20, in Convention Hall, enlisted the services of Dr. William C. Carl, the celebrated New York organist. Dr. Carl is a potent attraction here and the hall was crowded by his admirers. As is usual when Dr. Carl plays, his program numbers covered a wide range of the best in organ literature. He was listened to with wrapt attention and was recalled many times and granted encore numbers.

F. H. H.

Pittsburgh's New Church Soloist

PITTSBURGH, May 25.—Mrs. William Christopher Dierks, the new soprano of the Shadyside Presbyterian Church, was



Mrs. William Christopher Dierks

formerly prominent in musical affairs in Montana. She is gifted with a pleasant personality and has a voice of smooth quality, good range and flexibility. She is the wife of a prominent Pittsburgh piano dealer and the mother of an interesting family. Mrs. Dierks made her debut with the local church quartet the first Sunday in May. The organist and director is Herman H. Fleer.

E. C. S.

Six Jersey City Societies in Concerts

JERSEY CITY, N. J., May 26.—Six Jersey City societies, the Woman's Choral Society, Afternoon Music Club, United German Singers, Schubert Glee Club, Symphony and High School Orchestras and the Mozart Quartet joined in presenting an elaborate program of music last night. Among the American composers whose works were given, were Horatio Parker, Sydney Homer, Bruno Huhn and Belle Boltwood, of Jersey City. Moritz E. Schwartz was the general musical director.

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HALVORSEN'S SERVICE TO NORWEGIAN MUSIC

[William Armstrong in The Musician]

IN the reading of Norwegian scores the greatest contemporary authority, one who discloses them in a new freshness and beauty which others have left ungrasped is, of necessity, himself a Norwegian—Johan Halvorsen by name. The work which he at present is accomplishing affects primarily Norway, but living as he does so completely in the heart of his own land and its methods of thought expression, he becomes, as well, a representative interpreter of its musical creations to the world. In Paris, in London, and in Berlin, this fact has been recognized. When America is finally given the opportunity, which is undoubtedly a foregone though delayed conclusion, it will be once more confirmed.

In Paris, so quick to recognize subtlety, finesse, and development of detail, they declare never to have heard Grieg as Halvorsen read him; the "Peer Gynt" Suite, for all its hackneyed repetition, took on the beauty of a new-born life. The orchestra in Christiania, which Halvorsen has to work with, is a small one; it plays, in the main, in dramatic performances, a course not conducive to concert traits and qualities. But it is intensely musical, complete in its response, and very plastic un-

der his bâton. Its most remarkable point under his conducting is in the building of climaxes: strong, powerful, every instrument singing to its full resource, the small body sounds a great one. In precision, color and nuance it produces wonders.

At the National Theater in Christiania I heard the organization in a memorial concert to Johann Svendsen, a composer whose appeal to Halvorsen is strong.

There are not many composers to whom one can listen for an entire program without a feeling of satiety, nor many conductors who, while doing it, can avert a resulting hint of sameness. But on that occasion, in contrasting moods and in diversity, attention was not made to lag for a moment. Svendsen's *Symphony in B Major*, op. 15; the "Zorahayda Legend" and the "Norwegian Rhapsody," op. 21, No. 3, were the selections, in addition to his "Karneval," and two groups of songs. As whole Halvorsen brought them out in a way that, to me, gave Svendsen quite another rank in musical conception. Not the least of means that the conductor employed in allowing this was his sense of national rhythms and their complexities, handling them with the deftness of a juggler, firm, sure, never for a stroke losing the most delicate or hazardous balance. He is a conductor molded in the Norwegian mold, saturated with the spirit of Norwegian music and the subtlest poetry in its contents.

IOWA CITY FESTIVAL

"Elijah" and Miscellaneous Programs of Interest Presented

IOWA CITY, May 23.—A two days' music festival, given at the University of Iowa, ended last evening by a performance of "Elijah," under the direction of Gustav Schoettle, conductor of the local choral society of some 150 voices, with the assistance of the Minneapolis Symphony Orchestra, and Lucille Stevenson, Genevieve Wheat, Joseph Schenke and Horatio Connell, soloists. Especially was the work of Miss Stevenson received with enthusiastic acclaim by the large audience. The orchestral first part of the program included MacDowell's *A Minor Suite*, conducted by Emil Oberhoffer, and the Popper "Elfen-tanz" and the Adagio from the Haydn Concerto for Willy Lamping, the 'cellist of the orchestra.

In the afternoon there was an orchestral program, which included the Romanza from the Tchaikowsky Fifth Symphony and the two Intermezzi from the Wolf-Ferrari "Jewels of the Madonna," besides Concertmeister Richard Czerwonky in the Saint-Saëns's Rondo Capriccioso and vocal

numbers for Joseph Schenke and Lucille Stevenson.

The Tuesday evening program opened with a Movement from the Godard Trio by M. Jennette Loudon, piano; Alexander Krauss, violin, and Carl Brueckner, 'cello. Two groups of songs each were given by Gustaf Holmquist, basso, and Sibyl Sammis-MacDermid, soprano. One of Mrs. MacDermid's groups consisted of four songs by her husband, James G. MacDermid, to which the composer himself supplied the accompaniments. The ensemble of these two artists is most notable and seemingly never fails in effectiveness. "My Love Is Like the Red, Red Rose," "Charity," "The Song that My Heart Is Singing" and "If I Knew You and You Knew Me" were the four numbers making up the group.

This was the third in an annual series of Spring music festivals which are the result of much commendable activity on the part of the local conductor, Gustav Schoettle, whose work in the handling of the "Elijah" chorus proved him both enthusiastic and able.

Chattanooga Männerchor Concert

CHATTANOOGA, TENN., May 25.—The Chattanooga Männerchor, R. L. Teichfuss con-

ductor, gave its final concert of its eighth season recently. The chorus sang all of its numbers with splendid effects and won applause in large measure. John Hoffmann, tenor, was the soloist and in addition to an aria from "Bohème" and a group of German songs sang four songs by Van der Stucken, Kelley, Leighton and Tirindelli with great success. C. S. Stewart, a local singer, also won favor in the "Tor-eador" song from "Carmen" and as soloist in the final chorus number, "The Storm."

Baltimore Pianist and Singer in Fredericksburg Recital

FREDERICKSBURG, VA., May 27.—Walter G. Chambury, pianist, and S. Taylor Scott, baritone of Baltimore, gave an interesting and artistic joint recital here on May 20, assisted by Kate Newell Doggett, contralto, of Fredericksburg. Mr. Chambury gave masterful interpretations of the Rachmaninoff Prelude in G Minor, "The Ruins of Athens," by Beethoven, in addition to several other numbers. Mr. Scott delivered the Prologue to "Pagliacci" impressively as well as the Huhn "Invictus" and other selections. Miss Doggett rendered three numbers charmingly, two of which, "The Water Lily" and "A Lullaby," were by Mr. Chambury. There was a large audience. W. J. R.

Mme. Galski's Plans for Next Season

Mme. Johanna Galski has arranged her Metropolitan engagement for next season, so that October, November and December will be available for the concert field. Loudon Charlton's office is busy booking an extensive tour for the prima donna. From October to the middle of November Mme. Galski will be on the Pacific Coast and in the Northwest, coming East to fill a series of orchestral appearances and a long list of recital engagements, including her annual recitals in Chicago, New York and Boston.

Van Hoose for Western Festival

Ellison Van Hoose, the eminent American tenor, has been engaged to appear in two concerts at the Rose Musical Festival in Portland, Ore., on June 7 and 8. The directors of the Detroit Orchestral Association have re-engaged Mr. Van Hoose to sing in a Wagner program with the New York Symphony Society in Detroit on January 18, 1913.

Frank Croxton in Lambs' Gambol

Frank Croxton, basso, who has just returned from the Spring tour of the Victor Herbert Orchestra, was one of the stars in the Lambs' Club Gambol during the last week, playing in the more important Eastern cities. He completed the week by appearing as soloist at the Bach festival in Bethlehem, Pa., on Friday and Saturday.

Willy Hess's Berlin string quartet plans a cycle of five concerts covering all of the Beethoven quartets for next Winter.

GRACE DAVIS IN RECITAL

Soprano Makes Return to Concert Stage with Signal Success

Grace Davis, a soprano, who has been away from the concert platform for some time, gave a recital on May 25 at the studio of Walter S. Young in Carnegie Hall, New York, before a gathering of interested music lovers. She was assisted by Mrs. Walter S. Young, pianist, who not only supplied excellent accompaniments but won much approval by her performance of Debussy's "Deux Arabesques" and MacDowell's "To a Water Lily," "Uncle Remus" and "Meadow Brook."

Miss Davis's program began with Handel's "Oh, Sleep, Why Dost Thou Leave Me," from "Semele," and in the first portion contained the familiar aria from Mozart's "Figaro," two Schubert songs, "Ungeduld," "Gretchen am Spinnrade," MacFayden's "Love Is the Wind" and Victor Harris's "April." Both in the older music and in the American songs did the soprano show herself an artist whose voice is well adapted to the requirements of concert work to-day and her Tchaikowsky songs and the lighter Vidal "Ariette" and the Dell'Acqua "Chanson Provençale" were done with characteristic color and much taste. Mark Andrews's "The Call," Hahn's "Were My Songs with Wings Provided," R. Huntington Woodman's "A Birthday" gave further opportunity to the singer and she availed herself of it with signal success. The "Ave Maria," from Bruch's "Cross of Fire," was given with dramatic fervor and much beauty of voice and at the close of the program there was considerable applause as after each group during the afternoon.

These weekly recitals at Mr. Young's studio are most enjoyable and a number of others will be given before the season closes.

A special musical evening of oratorio will be given at the Mount Morris Baptist Church, New York, on the evening of June 2, with the assistance of Anna Case, soprano; Clifford Cairns, basso; Gertrude Hassler, contralto, and Robert D. Armour, tenor. Six numbers will be given from the "Redemption," "Creation," "Stabat Mater."

Musician—"Is it not a distressing thought that some of our greatest composers made very little money in their lifetime?"

Philistine—No. It's my only consolation when my wife drags me to the opera. —London Opinion.

"I guess, Mr. Shoogsand," said the observant customer to his grocer, "that you never took music lessons."

"I never did. Why?"
"Oh, I thought maybe if you had you might be more correct in your scales." —Browning's Magazine.

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